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## Bishop Buys Anderson Galleries

*Purchase is Announced This Week. No Changes to be Made During the Current Season.*

On Monday of this week it was announced that Mr. Cortlandt F. Bishop, owner of the American Art Association, had purchased the Anderson Galleries. The amount of money involved in the transaction has not been made public.

Mr. Bishop, a lawyer with large real estate holdings in New York, acquired control of the American Art Association in 1923. Before that time he had been active in the art field as a collector of French and other colored prints, mezzotints and etchings of all periods, books in fine bindings, incunabula, French XVIIIth century illustrated books with original drawings. He has two collections, one in this country and also a very fine one in France. Since his purchase of the auction house his interest in the art business has been keen and he has many ideals for the future of American art auctions.

In an interview at the offices of the American Art Association, Mr. Bishop outlined some of the policies he hopes to put in effect.

"For the present season," said Mr. Bishop, "there will be no changes in the conduct of the two galleries. As a matter of fact, negotiations for the purchase of the Anderson Galleries were completed several months ago and the actual purchase was made before the season was well under way. The two houses have operated separately, with Mr. Kennerley as manager of the Anderson Galleries. I cannot yet announce definite plans for next year. The Anderson Galleries hold a long lease on their building, the American Art Association can stay where it is as long as that seems best and, also, I own several corners on Sixth Avenue, any one of which would be a suitable site for an auction house.

"My greatest ambition in the auction business is to make New York the art center of the world. Everything possible will be done to encourage European collectors to dispose of their treasures and consign them here for sale. American collectors are eager to buy many of the things which are now sold only in Europe and often we do not hear about desirable works of art until after they have been sold. I should like to change that and to secure, for American collectors, opportunities to bid in New York on the great European collections.

"Of course there are some things which bring better prices abroad than they do here and the reverse is also true. Perhaps we shall be able to co-operate with Europe so that the works of art most eagerly sought abroad will be sold there and collections which appeal most to Americans will be brought here.

"The American Art Association has several foreign representatives who are even now negotiating for the sale of important collections and I myself am on the trail of others. Most of the European collectors are aware that New York is their best market.

"I hope that we shall succeed so well that future sales will be mostly from private collections. I do not believe that the auction house is the place for the dealer to sell his wares except in cases of liquidation or partition.

"Another of my ideals is to have our catalogs as accurate as it is possible to make them. The catalog description of a work of art should be all the 'authentication' needed. If we can make

(Continued on page 5)



"THE REPENTANT MAGDALENE"

By VERONESE

Purchased recently by the National Gallery of Canada from Durlacher Brothers.

## ANDERSON TO SELL SENFF COLLECTION

Old masters and paintings of the Bar-bizon school insured for \$1,500,000 during transit by the Anderson Galleries were transported under special guard last week from the residence of the late Charles H. Senff in East Seventy-ninth Street to the galleries.

The collection was made by the late Mr. Senff when Vice-President of the American Sugar Refining Company in the '90s. When he died in August, 1911, he left to his widow a life interest in the collection. She died some two months ago and the heirs are disposing of it at auction.

The collection is one of the finest formed by an American and contains an important example of Rembrandt, three of Franz Hals, one of the best examples of Pieter de Hooch in existence, a celebrated portrait by Velasquez, another by Holbein, a Hobbema canvas and a large Turner.

There are also a group of eight Corots, six paintings by Dupre, six by Monticelli, two Courbets, five Daubigny's, six works of Diaz and examples of Puvis de Chavannes, Zeim, Harpignies, Mauve, de Gas, Delacroix and others.

The sale will be one of the most important held here and will take place about the end of March.

## ART NEWS NOW ON 57th STREET

The offices of THE ART NEWS are now at 20 East 57th Street, and occupy the entire eighth floor of the building recently completed at that address.

Five years ago when the publication took quarters on 45th Street, many of the galleries were in the immediate neighborhood. Today only a few are left below the fifties. Fifty-seventh Street has become the art center of New York and it is probable that the movement uptown will halt there for several years.

A warm invitation is extended to the friends of the publication to visit the new quarters.

## CARTER TRACES IVEAGH PICTURES

LONDON.—As it has been my privilege to glance through the original manuscript catalogue of the Iveagh collection,

(Continued on page 2)

## CANADA ACQUIRES FINE VERONESE

The National Gallery of Canada has recently purchased an extremely important Paul Veronese, "The Repentant Magdalene," a large picture in perfect preservation, typical of the master and rich in color. It is described by Von Hadeln in *Apollo* as the most important Veronese that has come on the market since the purchase of the two Veroneses in the Frick Collection in 1912. The picture was formerly in the Fletcher Collection in England, where it was described by Waagen in *Art Treasures in Great Britain*. Prior to this it was in the Falconet collection in France and probably was the picture described by Ridolphi, early in the XVIIth century as being purchased in Venice by De Housset, the French ambassador to the Venetian court.

This painting is a significant addition to the Gallery's small but very choice collection of Italian pictures of the Venetian School, in which there were already a fine Veronese, "Christ Enthroned" and interesting examples of Tintoretto and Moroni. "The Repentant Magdalene" was purchased from Durlacher Brothers.

## Paintings by Degas Shown at Durand Ruel's

*Nearly Thirty Oils and Pastels, Dating from 1865 to 1895, Make a Brilliant and Quite Complete Retrospective Show*

Almost the whole range of the art of Edgar Degas is shown in the exhibition now open at the Durand Ruel Galleries. There are a few omissions. Neither the great portraits of the 'sixties, such as the "Portrait de Famille" in the Louvre, which marked his break with classical paintings, nor any examples of the American series are included. The exhibition is also much more rich in pastels than in paintings.

But even though it is not offered as a great retrospective collection, the exhibition presents the artist's record with singular force. All of the qualities which made him one of the leaders of the modern Renaissance are to be found here. Had one seen no other examples of his art one could, from the pictures shown here, gain a very true understanding of his genius.

It should not be necessary at this time to stress Degas' mastery of line or to recall his dispassionate search for truth. Everyone must be familiar with these most obvious characteristics. It is possible, however, that not enough attention has been given to Degas as a colorist. In stressing his draughtsmanship, almost unequalled in modern times, a very vital part of his art has often been overlooked. But as long acquaintance makes us familiar with his penetrating and uncompromising realism the very great beauty of his color becomes increasingly apparent. At first the range seems limited, even in the pastels. He confines himself chiefly to the earth colors, creating low toned harmonies against which flash occasional patches of emerald and rose. Perhaps because Degas is so often seen in black and white and reproduces so well, the fact that his designs are as much in color as in line has not been emphasized. It is a phase of his art which will repay appreciative study.

The earliest picture in the Durand-Ruel exhibition is a sketch for the large canvas in The Tate Gallery, "Jeunes Spartiates s'exerçant à la lutte," painted in 1865, almost the last year of Degas' concern with classical subjects and one of the last pictures in which his admiration of Ingres softens his line. It is only a few inches long and yet it seems more vigorous than the Tate picture.

The race track series of the late sixties and early seventies is best represented by a very small canvas, "Aux courses" in which two women and a giant sunshade are used to make an almost abstract design. The two are seated, with their heads close together, under an umbrella which cuts diagonally across the picture.

Two fine portraits, one of Mme. de Nittis, 1872, the other of Degas' father with his secretary, 1874, almost make up for the omission of those of the earlier years. That of his father is the more personal of the two. Against a background of dull reds and orange into which the black coats blend the faces of the two men seem alive. In the father's face there is not one hard line and yet the portrait is absolutely convincing. Mme. de Nittis is also portrayed with an exactitude which makes her seem an old acquaintance, but there is no trace of sympathy in the portrait. It is an impersonal, scientific study of a woman in a blue gown, exactly as she appeared. It could not have been more solid nor pitiless.

The other portrait, this time of a group, is especially notable. It is a large

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## DEGAS SHOWN AT DURAND-RUEL'S

(Continued from page 1)

pastel and includes the figures of Sickert, D. and L. Halévy, Blanche, Gervex and Cavé. Sickert stands alone at the left and somewhat in the background. The others are grouped at the right, Cavé and Gervex seated in the foreground, the others standing behind them.

A large canvas, "L'Atelier de la modiste," is one of the most amazing examples of Degas' color organization in this exhibition. The several hats are finely placed and among them sits a girl engaged in trimming an orange bonnet. Her face is finely drawn and one can almost hear her comments as she studies the effect of her last touch. The textures are rendered with wonderful accuracy, the sheen of satin and glow of silk, the light fabrics and flowers. Here again the color range seems limited and yet blue and orange, harsh greens and delicate pink are woven together in a vibrant whole.

Most of the other pictures are either of ballerinas or women in and out of tubs. Of the latter there is the pastel, almost life size, "La Toilette," in which the bather is drying herself while the middle aged bonne brings chocolate. Another, and one of the finest, is "Femme sortant du bain," drawn, as was the other, in 1890. In this the figure, sprawling over the edge of the blue-gray tub and the tub itself are used to form a design of great power.

Three of the ballerina pastels are among Degas' finest works. One of them, "Danseuses," 1899, we reproduce here. The three figures are, as will be seen, closely grouped, arms, heads and torsos united in a whirling rhythm. Below, the partly shown bouffant skirts serve as a foil for the more rapid movement of the bodies. In color the picture is a triumph. Above the low-toned blue, violet and orange of the skirts the dancers' bodices, arms and faces, sparkle with a play of light as swift as their movements.

### GALLERY NOTE

Mr. M. Simmons of Lewis & Simmons arrived in New York last week on the *Acquitania*. He is planning to spend several weeks here.

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## CARTER TRACES IVEAGH PICTURES

(Continued from page 1)

written in a beautiful hand when penmanship was an art, one can bear witness to the general excellence of the information quoted from it and used by the Academy for the purpose of the present exhibition. But even in the original detailed lists, obviously inspired by the late Sir William Agnew and his son, Mr. Morland Agnew, whose firm supplied and sold sixty-two of the sixty-three superb pictures forming the bequest, not every former provenance is given. As for the prices at which the pictures passed to Lord Iveagh, these are not mentioned, and even if they had been, they would have had to be treated as confidential. But in many instances the mere mention of a name is of much value, notably in that of the much-discussed Ver Meer, which, on account of the varying dimensions given in the Royal Academy catalogues of 1871 and 1892, could not be definitely identified as having once been at Broadlands, the seat of Lord Palmerston. Another set of measurements, and presumably final, is given in this 1928 catalogue.

The sale history of Rembrandt's mighty portrait of himself may be briefly told. In the Comte de Vence sale, 1761, the price was only 481 francs, and a few francs higher in 1767. Just a century ago, the picture realised 9,450 florins in the Danoot sale, when Buchanan, the Sir Joseph Duveen of his time, acquired it. From him it passed to Nieuwenhuys, the Dutch dealer, who sold it to the Lansdowne collection for about £800. Although the fact is not mentioned in the Iveagh catalogue, the second Rembrandt portrait—probably of Saskia—was in Lord Wharnccliffe's collection before joining the Lansdowne. Not until the magnificent Cuyp, "View on the River Maas," was lent in 1903 by Lord Iveagh to Burlington House could it be conjectured that this was the famous Lansdowne Cuyp which Nieuwenhuys had bought from the Edward Gray collection and sold for £1,250. The former Lansdowne ownership was not definitely mentioned in 1903, however, and the question of identification, as in the Ver Meer instance, was confused by the different dimensions of the picture given by Dr. Waagen, over seventy years ago.

Coming to the portrait by Hals of the founder of the Dutch settlement in Batavia, one reaches comparatively modern sale-ground, because this was the picture which the Agnews bought for 110,500 francs in the Secrétan sale, Paris, 1889

(Lot 123), to which reference was made in our "World of Art" page, Jan. 4. At the time this was a very high price for a Hals, because, only four years before, in the De Zoete sale at Christie's, a Hals portrait had topped £1,000 at auction for the first time. Before joining the Secrétan collection this Iveagh Hals was in the John W. Wilson collection, sold in Paris in 1881. In this Wilson collection, too, was that lovely Ver Meer picture of a girl asleep, which went to Rodolphe Kann. The Iveagh Ver Meer, mentioned at the outset, shares with the Iveagh Rembrandt self-portrait the financial pride of distinction. Although in 1892 the National Gallery was lucky enough to buy "A young lady at the virginals" for only £2,400, examples by the Delft master have since joined great American collections at sums of £50,000 and upwards, and everybody knows the lengths to which New York collectors will go to acquire a first-rate Rembrandt. A valuation of £100,000, indeed, upon the Iveagh masterpiece would not be excessive in my opinion.

The present generation has seen some huge valuations placed on Romney's attractive portraits, and, judged by these, "The Spinstress," or "Lady Hamilton at a Spinning Wheel," must be as valuable as either the Rembrandt or the Ver Meer. It is well known that Romney obtained the idea of posing his charmer from seeing the wife of a cobbler sitting in her stall. He really painted the picture as a commission for Charles Greville, but Emma's impecunious lover could never afford to pay the 150gs. necessary to buy it. Eventually Mr. Christian Curwen took it over, and in 1875 the Earl of Normanton bought it for 770gs., when it was offered at Christie's.

The beautiful Romney portrait of Mrs. Musters is now shown in the catalogue to be one of the three pictures bought from the family about 1885. The splendid Gainsborough "Countess of Howe" in a Peg Woffington hat was probably acquired from Earl Howe at the time when he sold his remarkable Shakespearean quartet; and from the Albemarle family came the fine "Countess of Albemarle and Son." Lord de l'Isle's great Vandyck "James Stuart, Duke of Richmond," with the faithful hound which saved him from assassination; Reynolds' wonderfully preserved "Mrs. Smith and Niece," painted when the president was 67 and bought from the Smith family, of Shotgrove, Essex, with the Gainsborough portrait of William Pitt (Joseph Smith was the statesman's private secretary), are other instances of Lord Iveagh's prescience and munificence in saving for England works which, otherwise, would assuredly have gone to America.—A. C. Carter in the *London Daily Telegraph*.

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LONDON.—Consisting of the 63 works by Old Masters bequeathed to the nation by the late Lord Iveagh as a permanent collection to be kept at Kenwood, Hampstead, and works by seven recently deceased Members and Associates, the Winter Exhibition at the Royal Academy divides itself naturally into two halves.

The first thing that strikes one in a general glance at the Kenwood Collection, which is hung in the large Gallery III., with an overflow into the Central Hall, is its remarkable suitability as a public collection independent of what is to be seen at the National Gallery and elsewhere. With the exception of two small works by Guardi there are no Italian pictures, the emphasis being upon the Dutch, Flemish, and British schools, so that—though a few XVIIIth century French paintings are included—the collection resolves itself into a limited survey of Northern art since the Renaissance, with sidelights upon the relations between our own school and that of the Low Countries. In kind it is remarkably consistent, reflecting a definite taste, and where the quality declines it is chiefly through the over-representation of our own portrait painters, Romney in particular, with trivial examples.

The most important single work is the "Portrait of the Painter," by Rembrandt, painted in the last decade of his life, when he was about 55. Representing him in the character of artist, with palette, mahlstick, and brushes, and facing the spectator, it shows a man full of the varied experience of life with the unobtrusive resources of a long experience of art. More than any other self-portrait of Rembrandt that we can remember it asks the spectator to accept him as he was, with the gravity of a last will and testament. The color is deep and glowing, the handling free and yet controlled, and the design, with linear relief on the wall in the background, is a masterpiece of simplicity. The other Rembrandt, "Portrait of a Woman," with white ruff, lace cap and cuffs, is dated 1642. The head is painted with extraordinary subtlety of expression, but it is one of Rembrandt's more objective works and is possibly not throughout by his own hand.

Next to the Rembrandt self-portrait in importance we should place "The Lute Player," by Jan Vermeer. This is not one of the most thrilling works of the master of Delft, but it bespeaks him in every particular—in the daring ingenuity of the design, saved at the last moment, so to speak, by the downward streak of dim light from the curtained window on the right, and in the magical quality of the touch, reamy and articulate in the smallest detail. There is a very splendid Albert Cuyp, "View on the River Maas," with every dimension of space accounted for in the design of shipping

and architecture, a flight of birds to comment upon the perspective of the clouds, and over all a mood of serenity. Both the Van Dycks are important: "James Stuart, Duke of Richmond," a long horizontal composition of great ingenuity; and a full length of "Henrietta of Lorraine," in black, with a negro page, which unexpectedly links Van Dyck with an earlier Continental painter who strongly influenced British portraiture—that is to say, Holbein.

Attributed to Rubens, with game and fruit by Snijders, there is a semi-allegorical group of a man and a woman in landscape, said to be Rubens and his wife. At the moment the color of Rubens' hair escapes memory, but one does not think of him as a black man, and, but for the collaboration of Snijders in the picture, one would have been inclined to put down the figures to Jordaens. Hals is represented by a characteristic "Man with the Cane," which looks as if the sitter himself were delighting in the "click" and verve of the painter; there are two grey sea-pieces by Willem van de Velde; "A Hawking Party," by Jan Wynants and Johannes Lingelbach, to remind us of one of Gainsborough's landscape origins; two "Fêtes Champêtres," by Pater, representing him at his by no means exalted best; and two decorative compositions by Boucher. But for present purposes the most welcome of the French pictures is "Louis, Duc de Bourgogne, Dauphin," by Hyacinthe Rigaud and Joseph Parrocel. It is not a first-rate thing, but it strengthens the national collection in a weak department.

Both Gainsborough and Reynolds are extensively represented, and in a wide range of their art, the former by eight and the latter by 15 examples. Three works in particular by Gainsborough can be hailed with enthusiasm: the full length of "Mary Countess Howe"; the landscape, "Going to Market"; and the composition of "Two Shepherd Boys with Dogs Fighting." The first is in a somewhat dingy condition, but its qualities depend so much upon handling that we should be reluctant to risk its cleaning. The lady, in a pink dress with lace ruffles and scarf, a black band on her right wrist being placed with extraordinary felicity, is described as standing in the landscape to which she is superlatively well related, but the slight rake of her Wolfington hat and the suggestion of a twinkle in her feet create the impression of a lilted gait. She might "dip" at any moment. For a figure at rest the picture is extraordinarily full of implied movement, and the painting of textures—satin and lace—is superb.

"Going to Market" represents Gainsborough at his most Mozartian—a complete translation of rural poetry into formal terms. In actual painting—particularly in the trees—the work is slightly mechanical, but one forgives everything for the consistency of the tune. In style the picture links on to "The Harvest Wagon"—one of the pictures given by Gainsborough to Wiltshire, the carrier—and it clearly reflects his delightful response to the Bath landscape. "Two Shepherd Boys" is remarkable for its robustness. To look at the fighting dogs alone is not to recognize Gainsborough, but the boys proclaim him, and in the

RECENT ADDITIONS  
TO BRITISH MUSEUM

LONDON.—Recent additions to the exhibition in the gallery of the Print Room at the British Museum include three drawings by Fantin-Latour, a portrait of the artist himself (1876), drawn twice, holding a wreath, and a still life (sugar-tongs and bowl), dated 1866, which were presented by Mr. H. Van den Bergh through the National Art Collections Fund; also a red chalk study of drapery, given by MM. F. and J. Tempelaere, of Paris. A number of recently acquired landscape drawings by old masters of the XVIIIth and XIXth centuries have been placed on the first screen, the most conspicuous being a large landscape composition in the classical, dated 1782, by the architect, Robert Adam. The adjoining screen is occupied by a collection of drawings in colored chalks and watercolor by Mr. A. S. Hart-rick, R.W.S., representing country types and costumes of the Cotswolds at the close of the XIXth century.

ANTIQUE EXHIBITION  
FOR OLYMPIA, LONDONLONDON.—The last week in July has been fixed for an Exhibition at Olympia, London, of antiques under the auspices of the publication, *The Bazaar*, which for many years has been a medium for the exchange of commodities of various kinds. This exhibition will cover a wide range including tapestries, paintings, furniture, silver, books and manuscripts, jewels, clocks, coins and so forth. There is no doubt that the dealers who have "taken space" for the show will see to it that the exhibits are of the highest order.

This, and the Exhibition fixed for the Grafton Galleries at the end of April, mark a new and very interesting departure in connection with the Fine Art trade—L. G. S.

one with uplifted stick there is a facial resemblance to his nephew, Gainsborough Dupont.

Reynolds is shown in remarkable variety. Perhaps the most interesting works—by way of contrast—are "Lady Diana Beauclerk" and "Mrs. Smith and Niece." The former, painted in 1764, shows him as the scholarly designer, a large and rather fantastic vase in silhouette setting the formal tune; the latter, painted in 1790—and incidentally in a remarkably good state of preservation—is astonishingly modern. You begin to think of Raeburn, though—extragant as it may sound—the use of the black scarf recalls, rather, Manet. At a first glance the red shoes of the child at the bottom of the picture are felt to be irrelevant in color to the grey-blue general scheme, but not when their faint echoes above in the warm hair of the lady and the flush on the tree stem are taken in. Of the ten works by Romney, the carefully designed group of "The Countess of Albemarle and her Son," with dogs, in landscape, makes the most solid impression, and there is a lively Lawrence—"Miss Murray," as a child. Turner is seen at his most naturalistic in "Fishermen on a Lee Shore in Squally Weather," and between "A Yarmouth Water Frolic," attributed to John Crome—though more probably by his son, John Bernay Crome—and the Cuyp there is an interesting comparison; the English picture looking almost like a crude version of the Dutch design.—From the *London Times*.

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## Artists Included

In A. D. A. P.

Exhibition

The Committee for the Exhibition of the Associated Dealers in American Paintings opening at the Anderson Galleries February 20th has announced through its chairman, Thomas Gerrity of M. Knoedler & Co. a tentative list of the painters and sculptors who will be represented in the coming show. They are as follows:

Among the painters: Carl Anderson, Gifford Beal, Murray Bewley, R. A. Blakelock, R. Sloan Bredin, Emil Carlsson, John Carlson, Jay Connaway, Bruce Crane, Elliot Daingerfield, Arthur B. Davies, Charles H. Davis, Henry Golden Dearth, Guy Pene du Bois, George de Forest Brush, Thomas W. Dewing, Preston Dickinson, Paul Dougherty, Frank Duveneck, Nikolai Fechin, John Folinsbee, F. C. Frieseke, Maurice Fromkes, Daniel Garber, Leon Gaspard, William Glackens, Albert Groll, Samuel Halpert, Childe Hassam, Charles W. Hawthorne, Robert Henri, George Inness, Ernest Ipsen, Rockwell Kent, Max Keuhne, William Lathrop, Ernest Lawson, Jonas Lie, George Luks, Homer Martin, Laurence Mazzanovitch, Gari Melchers, Willard Metcalf, Richard Miller, J. Francis Murphy, Jerome Myers, John Noble, Ivan Olinsky, Malcolm Parcell, Maurice Prendergast, E. W. Redfield, William Ritchel, Theodore Robinson, Albert Rosenthal, Albert P. Ryder, Chauncey Ryder, John Sargent, Henry Schnackenberg, W. E. Schofield, John Sloan, Robert Spencer, Vincent

Tack, Abbot Thayer, J. H. Twachtman, Horatio Walker, Frederick Waugh, J. Alden Weir, Irving Wiles, F. Ballard Williams, Stanley Woodward, and Alexander Wyant.

The sculpture group will include the work of Hunt Diederich, Daniel Chester French, Mario Korbel, Allen Clark, Gaston Lachaise, Alfred D. Lenz, Edward McCartan, Brenda Putnam, Bessie Potter Vonnoh, Nanna Matthews Bryant, Laverne Nelson Black, Janet Scudder, Harriet Frishmuth, Mahonri Young, George Biddle, Robert Aitken, Albert Stewart, Joseph Nassari, Heinz Warnecke, Grace Helen Talbot, Elizabeth Chase, Seymour Fox, John Clark, and Nina Lascari.

As yet it is impossible to say what individual examples of the work of these artists will be shown as the selection will be left to the dealer members of the Association, but each member has been enjoined by the committee to hang the most important works of the artists obtainable. In many instances, as was the case last year, paintings will be shown to the public for the first time, being either newly finished work, work recently purchased by the various dealers from private collections or work held for private showing in the galleries.

Eight members of the Association have entered application for space in the exhibition to date. They are as follows. The Macbeth Gallery, C. W. Kraushaar Co., Ferargil Galleries, Kennedy & Co., M. Knoedler & Co., and the Milch Galleries of New York, The Casson Galleries of Boston, and the Findlay Art Gallery of Kansas City. Each will send a collection of paintings and sculpture. Kennedy & Co. will be represented chiefly by etchings and lithographs.

## CHAIT ACQUIRES RARE BRONZE

Mr. Ralph M. Chait, the Chinese expert, has recently acquired an important bronze figure, the portrait of Prince Huan-yeh, of the Yung Ming dynasties.

The figure of the Prince is presented in the attitude of adjusting his finger-nail sheath, and is remarkably modelled in the full round, retaining vestiges of its former lacquer ornamentation, measuring twenty-two inches high. The figure is now at the Detroit Institute of Arts. So far as study and research has revealed, it is the only known and identified Chinese portrait cast in bronze. Nothing like it is in the possession of any museum or private collection in the Occidental world. There exists, however, a portrait of Prince Huan-yeh painted on silk by the celebrated Ch'ien Hsuan (Ch'ien Shun-Chu), of the Yuan dynasty, a reproduction of which appears in "An Introduction to the History of Chinese Pictorial Art," by Herbert A. Giles, 1905, who acquired both photograph and data regarding this painting from Laurence Binyon, of the British Museum.

## ONE THOUSAND SEE RUSSIAN EXHIBIT

One thousand invited guests viewed the Russian Exposition of Education, Handicrafts, Theatre, Science and Industry at a private showing last week. The exposition, which opens to the public today, is being sponsored by the American Russian Chamber of Commerce and the American Society for Cultural Relations with Russia, at 119 West Fifty-seventh Street. It contains wood-carvings, crockery, ivory ware, textiles and a collection of posters and photographs showing progress in Russia.

The exposition was officially opened by Mrs. Norman Hapgood, who also acted as interpreter for Leon Theremin, the inventor of "music from the ether," who described his discovery briefly. Graham R. Taylor spoke on the objects of the Society for Cultural Relations with Russia. Lillian Wald told about her recent trip in Soviet Russia. Lucy Branham, Secretary of the Exhibition Committee of the society, also spoke.

Among the guests were Professor John Dewey, Mr. and Mrs. Percival Farquhar, Irene Lewisohn, Boardman Robinson, Lee Simonson, Dr. Haven Emerson, Max Eastman, Horace Liveright, Mrs. J. Borden Harriman, Robert Littell, Mr. and Mrs. Allen Wardell, Colonel and Mrs. Hugh L. Cooper, Kurt Schindler, Sergei Radamsky, Mrs. James V. Forrester, Charles Haddon Smith, Dr. Maurice Fishberg, Dr. Alice Hamilton, Miss Elizabeth Farrell and Boris Skvirsky.

## CALIFORNIA FIRST IN HOOSIER SALON

CHICAGO.—Showing his "Mill in Winter," Charles Reiffel of East San Diego, Cal., won the grand prize of \$500 at the fourth annual Hoosier Salon, which opened on January 28 with 342 paintings, drawings and architectural designs. Three New York State artists won recognition.

The special sculpture prize, offered for the first time for the best creative work made out of Indiana limestone for embodiment in architectural design, was won by J. E. Jordan of Bedford, Ind. The award carried with it a prize of \$200.

Seth P. Velsey of Chicago exhibited the outstanding work of sculpture to win first place and \$300, while second went to Ruth Kerr of Cincinnati. The special sculpture prize for the best bas-relief head of a child was won by C. Warner Williams of Indianapolis.

To Sallie Hall Steketee of Grand Rapids, Mich., went the highest honors won by a woman artist, the John S. Shaffer Grand Prize of \$200.

The special prize for the picture possessing unusual artistic merit was won by Clifton Wheeler of Indianapolis.

First and second awards for the best portraits in oil were won by Marie Goth and Simon Baus, respectively, both of Indianapolis. Hohann Berthelsen of New York won first in pastels. The figure composition award of \$200 was won by Harvey Emrich of Woodstock. The award offered to the woman who has never exhibited at the Hoosier Salon was won by Bertha Baxter of New York.

## Bishop Buys Anderson Galleries

(Continued from page 1)

it so I believe that the art business as a whole will be benefited. Of course such a condition can only come as the result of scrupulous care in attribution and description.

"There are several difficulties to be overcome, among them the growing skepticism among American collectors about 'expert opinion.' We must, naturally, have thoroughly trained men to prepare our catalogs, but it seems to me that the certificate of the professional expert and 'authenticator' is no longer of great help in the sale of a picture at auction. Well informed collectors know of too many cases in which expert opinion has been molded by circumstance.

"It is unfortunate that such a condition exists, for it would be very convenient to have someone to say the final word. Failing that, however, it is probable that we shall get along very well without 'certificates,' for I notice that the sales where these are absent are often more successful than those in which the works of art are heavily documented.

"One possible solution might be the system followed in the Paris auction houses where the experts who catalog the collections are made personally responsible for their attributions. Perhaps some modification of this method will be employed here.

"But our most important function is to secure the finest possible collections for sale at auction in New York. The prestige of the American Art Association has kept pace with the rapid growth of art collecting in America. It is recognized everywhere that our galleries are the finest auction rooms in the world, both for the display and sale of collections and even in Europe the fact is now acknowledged that America is becoming the world's greatest art center and New York its greatest market. Sales like the Stillman and the Leverhulme have made a tremendous impression throughout the world. In England, the 'knock-out' is a serious menace to the private owner, but it is a rare occurrence in this country. And I believe that in a comparatively short time the collectors of the world will think of America first when they wish to sell."

## SIGMARINGEN SELLS HIS COLLECTION

BERLIN.—Rumors have been in circulation that the collection owned by prince Hohenzollern-Sigmaringen, will share the fate of many other private collections in Germany, which were sold during these last years. Until recently art lovers in this country have indulged in the hope that the prince would only sell several paintings from his property, but suddenly the news that the entire collection has been sold, comes as a blow to the art world, for there is little hope that it will remain in the fatherland. This is indeed an extremely heavy loss for Germany, seeing that this private art aggregation, which, however, had been made accessible to the public, is the most important collection of German and Netherlands art of the Middle-Ages in German private possession. The small town of Sigmaringen is famous for the picturesque site of the castle housing the collection, which is perched on a cliff high above the Danube. Several of the rooms are hung with valuable Gothic tapestries from the XIVth and XVth centuries, pictorial representations of contemporaneous romances. The collection of art objects is important because it includes precious metal work, among which a reliquary from the XIIth century stands out conspicuously. Among the paintings are works by Dirk Bouts, Gerard David, Albrecht Altdorfer, Schongauer, Zeitblom, and many others. The majority of these objects are mentioned on the list of those works which need a special governmental permission to leave the country. However, this permission must be given as public collections here are unable to raise the funds necessary for the retention. It is said that the purchase price amounts to seven million marks, and that the transaction has been handled by a group of Munich financiers.—F. T.



MR. CORTLANDT F. BISHOP, OWNER OF THE AMERICAN ART ASSOCIATION, WHOSE PURCHASE OF THE ANDERSON GALLERIES HAS JUST BEEN ANNOUNCED.

## EARLY MOHAMMEDAN MONUMENT SAVED

MADRID—A Mohammedan monument of importance was saved, thanks to the perspicacity of Count de las Infantas, Director-General of Fine Arts. It is the Arab baths of Granada, popularly known as "El Bañuelo," built under Almanzor (1050-1076). Its importance lies primarily in the fact that it is the earliest Oriental baths in existence, and it is really a matter of wonder that it should have come down to us. The public baths were an indispensable institution in every Moorish city, and after their conquest of Spain, the Moors built magnificent baths in all the principal cities, such as Granada, Seville, Cordoba, Toledo, Valencia, Murcia. Contemporary historians have left elaborate descriptions of the refinements and gorgeous luxuries of such buildings, of which, unfortunately, only the memory survives, as the Christians, whenever they reconquered a city, devoutly demolished all the public baths, which they considered immoral and sinful, and built churches in their place. The chronicles of the Catholic Kings, to whom Granada fell in 1492, relate the minute regulations governing their demolition, and it is a mystery how this one escaped the wholesale and systematic destruction. Perhaps its position, surrounded on all sides by unpretentious

houses and buildings, saved it from being noticed during the first onslaught, and it has remained ignored to this day. What fanaticism did in Spain, wars and civil strife have done in the Orient, Sicily, Egypt, Algeria, Tunis and the Moghreb, as the only known baths which might possibly be anterior to the XIIth century still exist at Tlemcen, being, however, far less important than the Bañuelo at Granada. This latter, not only enjoys the distinction of being the only XIIth century baths in existence, but also has the incalculable interest of having been built by one of the Beni-Hammad founders of the Ziri dynasty, which filled the history of the Moghreb during the XIth century, to be finally destroyed in 1152. The knowledge of the art of the Beni-Hammad has for a long time been the obsession of archaeologists all over Europe, who will now find ample material in the lustrated tiles, blue and white maiolica wall-coverings, crosses and eight-pointed stars, carved and polychromed plasterwork, and other important finds that will throw much light on one of the most obscure chapters of Mohammedan art. Capitals from El Bañuelo, compared with the long series of Almoravid and Almohadan capitals in Seville Museum, show such a marked superiority in design and workmanship, as to leave no doubt that this monument, which has now been saved from neglect and the imminent danger of disappearance, marks the very highest degree of artistic achievement reached by Oriental civilization.—E. T.

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### MOND ROOM

#### NOW OPEN

LONDON.—With the public opening of what is to be known as the Mond Room at the National Gallery, the opportunity may well be taken to glance at the character and growth of an institution that, for general reference, may fairly be described as the finest picture gallery in the world. Other galleries on the Continent give more complete representation to particular painters—the Prado to Velasquez, the Rijks Museum, Amsterdam, to Rembrandt, Antwerp to Rubens, and so on—but for general representation by examples of high quality of all the principal schools of painting—Italian, Flemish, Dutch, Spanish, French, and British—the National Gallery can more than hold its own with the Prado and the Louvre, as it greatly excels them in convenience of arrangement and comfort in reference. Some sections are, of course, weaker than others. Thanks to the late Sir Hugh Lane, Mr. Samuel Courtauld, and others, the modern French school is now adequately represented at the Millbank branch of the National Gallery—commonly known as the Tate Gallery—but we still need examples of some of the important French painters who come within the chronological scope of Trafalgar-square; and, as the Director urged in the concluding volume of his work on the institution, "Old Masters and Modern Art," the National Gallery will not be complete until it contains a small representative group of Chinese and Japanese paintings.

Widely appreciated as is the National Gallery, it is doubtful if many of those who visit it regularly are fully aware either of its leading position among the galleries of the world or of two circumstances in its history and conduct. One is the extent to which it has grown by private generosity, and the other is the untiring and enlightened efforts of those responsible for its direction in arranging and rearranging the works, not only to their own advantage as pictures, but also to better and still better educational purpose by improvements in their historic and logical sequence, or, when occasion suggests, by bringing into special prominence some particular school or group of painters. Regular visitors observe that a picture has been moved, but not many of them grasp the reason. New gifts, bequests, and purchases appear at intervals, but an intensive organization, illuminated by the scholarship of the world as attributions are changed or links discovered, is always going on, and always to the effect of making the collections easier to follow and more fully illustrative of continuity in the history of painting. Relations are made more significant and degrees of rank more convincing, and what is done by arrangement is interpreted by hand-books and lectures, while an extensive publication of photographs and postcards enables the visitor to preserve reminders of all the more important pictures in the collection. In short, compared with what it was 20 years ago, the National Gallery is now like a well-organized department store as compared with a warehouse of painting.

The bequest, nearly 20 years ago, of 42 Italian pictures by the late Dr. Ludwig Mond was a striking illustration of the first circumstance noted above. Falling to the nation close upon the splendid collections left by Sir Henry Layard and Mr. George Salting, it was hailed at the time as possibly the most important bequest of all which the gallery had received since its foundation 100 years before. We had our first glimpse at our treasures during the Centenary celebration in April, 1924—an occasion which was marked also by the restoration of two free days on which, for a time, admission had been charged—a selection of the Mond pictures, with some Centenary gifts, being temporarily exhibited to members of the National Art Collections Fund and other invited guests. In October of the same year the Mond collection, with the exception of the famous "Imperator Mundi," by Mantegna, and two panels by Cima Da Conegliano, which are held by members of the testator's family during their lifetime, was hung as a whole in Room XXVI, vacated by the removal of the Wertheimer portraits by Sargent. Now, with the exception noted, the collection has found its permanent home in a room specially constructed for the purpose.

Before describing the Mond Room and touching upon its contents it may not, in view of the future, be amiss—as it

certainly is not ungraciously intended—to call attention to one condition of the bequest which does to a certain extent complicate the other circumstance noted in discussing the history and conduct of the National Gallery. In leaving the collection, Dr. Mond stipulated that it was to be exhibited as an independent unit. The stipulation is understandable to anybody who enters sympathetically into the feelings of a discriminating collector, but it is not in accordance with the conditions which go to the making of a perfect gallery. The Louvre, for instance, is rapidly losing all coherence of presentation in respect of relatively modern pictures, because recent bequests have to be kept together. In consequence the visitor has to pass from floor to floor and building to building in order to study works of the same class and of the same period. The condition created by the Mond bequest, as provided, is not so extreme as that, but, by grouping Raphael, Titian, Botticelli, and the Bellinis in the same room, it obviously takes them out of their contexts in a well-ordered scheme. The Mond collection is, in fact, a short circuit of the Italian schools out of the general run of the national collections. One of the chief merits of the National Gallery is that, hitherto, it has been entirely free to arrange the collections in their historic and logical sequence, using gifts, bequests, and purchases as enrichments, or to fill gaps as their school and authorship indicated. It is only on this plan that a gallery can be made a true educational centre, and to that end all the efforts of the Trustees for the last ten years have been steadily directed; and, if the educational function of the National Gallery is not to be seriously impaired—to say nothing of the extra demand upon space—it would be well if future benefactors would forgo the principle of the segregation of bequests, natural enough on human grounds and possibly not inconvenient in some circumstances.

That said, our retrospective gratitude to Dr. Mond goes hand in hand with present gratitude to the trustees of his will for the manner in which they have fulfilled their responsibility. They have contributed half the cost of the room, and its position—opening off Room VI. and so terminating the main axis of the building—gives it a logical consistency as the shrine of an independent unit of paintings. The room itself—which measures 40 ft. long, 26 ft. wide, and 16 ft. high to the coping, the lantern being about 8 ft. above the level of the coping—approximates more nearly to the ideal picture gallery than any other room at Trafalgar-square, chiefly because it is much lower. In consequence the pictures are better lighted, especially since the system of roof lighting—with five lights on each slope—is an improvement on that used in most of the other rooms; and the exhibits are neither dwarfed by a vast expanse of wall space nor bullied by architectural decorations above. A silver-grey background with a broken texture makes an admirable foil to the rich and generally warm color of the paintings.—From the London Times.

### FRENCH RECALL ART LOANS

PARIS.—The Ministry of Education states that M. Herriot has decided to call a meeting of the committee which was appointed in 1926 to make an inventory of furniture and objects of historical and artistic interest belonging to the State, and to secure their return to State establishments. The committee will be invited to present its report with the least possible delay.

M. Herriot himself has stated in the Press that considerable quantities of furniture, especially of tapestries, which belong to the State have from time to time been allowed to pass out of its keeping for the benefit of exhibitions and for other uses under conditions which do not sufficiently ensure their safety. Shortly after his appointment as Minister of Education he gave orders that such property was to be lent only for exhibitions or ceremonies organized by the Government.

The movable property for which the State is responsible can be divided into two classes; historical objects which cannot be replaced, and the modern furniture which is used for State functions. During the War much of this property was lent to temporary organizations; in the case of modern furniture loans were made, often in response to a mere telephone message, to hospitals, canteens, and similar institutions. Much of the property dispersed in this way has not yet been recovered. M. Herriot is determined that losses shall be made good and intends to hold a strict inquiry into the methods of the responsible authorities.

### N. Y. U. ANNOUNCES COURSES FOR '28-29

"General Outline of the History of Art"—By John Shapley, R. M. Riefstahl, Richard Offner, Charles H. Sherrill, Thomas Whittemore and Walter W. S. Cook of New York University.

"Proseminar: Methods and Bibliography of the Fine Arts" (Seminar)—By John Shapley of New York University.

"History and Principles of Criticism"—By A. Philip McMahon of New York University.

"Greek and Roman Art"—By David M. Robinson of Johns Hopkins University.

"Art of the Middle Ages"—By John Shapley, Walter W. S. Cook and Charles H. Sherrill of New York University.

"Early Christian Architecture"—By John Shapley of New York University.

"The Mosaics of Ravenna" (Seminar)—By John Shapley of New York University.

"Byzantine Art and Culture"—By Thomas Whittemore of New York University.

"Coptic Art"—By Thomas Whittemore of New York University.

"Carolingian and East Frankish Schools of Illuminated Manuscripts" (Seminar)—By Charles R. Morey of Princeton University.

"Spanish Painting During the Middle Ages"—By Walter W. S. Cook of New York University.

"Spanish Manuscripts of Beatus of Liebana" (Seminar)—By Walter W. S. Cook of New York University.

"Problems in Medieval Spanish Art" (Seminar)—By Walter W. S. Cook of New York University.

"Gothic Architecture and Sculpture"—By Kenneth J. Conant of Harvard University.

"Florentine Painting"—By Richard Offner of New York University.

"Italian Renaissance Painting" (Seminar)—By Richard Offner of New York University.

"Northern Painting" (Flemish, Dutch and German)—By Frank J. Mather, Jr., of Princeton University.

"Prints, History of Woodcuts, Etchings, Lithographs and Other Graphic Media"—By A. Philip McMahon of New York University.

"Spanish Painting from El Greco to Goya"—By A. Philip McMahon of New York University.

"Art of the Nineteenth Century"—By A. Philip McMahon of New York University.

"Modern French Painting and Sculpture"—By Walter Pach of New York University.

"History of American Art"—By Herbert R. Cross of New York University.

"Primitive American Art" (Maya, Aztec, Toltec, etc.)—By Herbert J. Spinden of Harvard University.

"Islamic Art"—By R. M. Riefstahl of New York University.

"Turkish Art" (Seminar)—By R. M. Riefstahl of New York University.

"Art and Culture of India"—By Ananda Coomaraswamy of the Boston Museum of Fine Arts.

"Art of China and Japan"—By George Rowley of Princeton University.

"History of Textiles"—By R. M. Riefstahl of New York University.

"History of European Tapestries"—By R. M. Riefstahl of New York University.

"French Decorative Art of the Seventeenth and Eighteenth Centuries"—By Meyric R. Rogers of the Baltimore Museum of Art.

"History and Principles of Design and Color"—By C. Hayes Sprague of New York University.

For descriptive folder with information concerning the degrees of master of arts and doctor of philosophy in the fine arts, as well as details of courses offered at our summer schools in Berlin and Constantinople and summer and winter courses in Paris, address the Secretary, Department of Fine Arts, New York University, Washington Square East, New York City.

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## Few Modernists In Pennsylvania Annual

PHILADELPHIA.—The historic Pennsylvania Academy of the Fine Arts opened its doors on January 28 for a private viewing of its 123rd annual exhibition, which will be open to the public from tomorrow until March 18. Conservatism was the keynote of the exhibition.

Members of the Board of Directors and their guests braved a snowstorm to attend the showing. The patronesses were Mrs. A. Atwater Kent, Mrs. Clifford Lewis, Jr., Mrs. J. Kearsley Mitchell, Mrs. Carroll S. Tyson, Jr., Mrs. Alfred G. B. Steel, Mrs. Charles I. Thompson, Mrs. John E. D. Trask, Mrs. Norris W. Vaux and Mrs. George Woodward.

The juries of selection in both the painting and sculpture divisions had their work nearly completed tonight. The following awards were announced:

Temple Gold Medal for the best picture in oil by an American painter—

James Chapin, for "George Marvin and His Daughter Edith."

Jenniss Sesnan Gold Medal for the best landscape—Kenneth Bates, for "Day's End, Year's End."

Carol H. Beck Gold Medal for the best portrait by an American artist—William Paton, for his portrait of Mrs. Francis R. Strawbridge.

George D. Widener Memorial Gold Medal for the most meritorious work by an American sculptor—Albert Stewart, for "Polar Bear."

James E. McClees Gold Medal for the best group in sculpture by an American—Albert Laessle, for "Duck and Turtle Fountain."

Walter Lippincott Prize for the best figure piece in oil by an American—Feodor Zakharov, for "Reverie."

Mary Smith Prize for the best painting by a Philadelphia woman—Laura D. S. Ladd, for "Still Life and Dahlias."

Most of the best-known former exhibitors are represented, and the works of many comparatively unknown artists are among the 346 oil paintings and 136 pieces of sculpture which fill nearly every exhibition room.

Portraiture, as in the past, forms one of the principal parts of the exhibition. In this class the works of Albert Rosen-

thal, Lazar Raditz, Charles W. Hawthorne, William M. Paxton, Robert Henri, Leon Kroll, George Luks, James Chapin, Leopold Seyffert, Robert Vonnoh and George Gibbs are prominent.

Modernistic tendencies are shown only to a mild degree in any group. Among the portrait painters Luks is about the only one who strays even slightly from the orthodox. His portrait of "Lucia," a girl in sitting position with yellow hair falling down both shoulders, attracted considerable comment.

An unusual portrait is that of Katherine Cornell, painted in a black flowing robe by Abram Poole.

Charles W. Hawthorne's "Boy and the Haddock" and two children's portraits by Robert Henri, all hung in the same room, attracted much attention. Leon Kroll, one of last year's winners, has a large picture near by entitled "Viette in White." It shows a woman in a flowing white gown seated on a sofa.

Leopold Seyffert's portrait of Dr. William J. Holland was lent to the Academy by the Carnegie Institute and adds much to the portraiture exhibition. The novelist, George Gibbs, is exhibiting a large portrait of Colonel C. S. Radford of the Marine Corps, and in the adjoining gallery is a red-turbaned girl called "Teresa," by William M. Paxton, a regular contributor to the Academy's exhibitions.

Rosenthal's principal exhibits this year are "The Tan Coat," depicting a woman, and the portrait of James C. Rogers. Lillian Westcott Hale's portrait of T. S. Hardin in riding costume is one of the largest paintings in the exhibition.

There is no mysticism in this one hundred and twenty-third exhibition of the Academy, and those exhibitors who are mildly modernistic may be counted on one's fingers. In this less formal category John Sloan of New York has a painting entitled "East at Sunset," in which the sun has disappeared behind the mountains. Reddish tinted clouds are overhead and a hut is in the foreground.

George Biddle is back, this time with "Winter," showing several modernistic-looking deer and snow-covered ground and trees in the foreground. "The Dead Chestnut," by Ross E. Broughton, is a large decorative canvas, and "Winter in Provincetown," by Ross Moffett, depicts a scene on the New England coast.

Henry McCarter, a member of the Academy's Faculty identified with the modernistic school, is exhibiting a considerably discussed painting, "The Long-Legged Faun." It shows the pale outline of the faun amid huge blossoms of many colors. Yarnall Abbot is again represented in two or three unusual works, one of which is "The Procession, Ronda," showing churchmen on the march, the background having a monastic appearance. Placed near by is the "Aphrodite of the Sea Gulls," by the Boston artist Philip L. Hale. Aphrodite, handling her long, rich tresses, is standing upright. A long stretch of blue sea is in the background and dozens of gulls are flying and splashing about.

Gerald Leake has a painting, "Dawn," in which a bevy of nude dancers are depicted in a slight haze, and Roy C. Nuse, a member of the Academy Faculty, is showing a picture which he calls "The Idlers," in which two little girls in the nude are holding a booklet.

A number of effective coastal and marine views are on exhibition. Edward W. Redfield has an attractive work en-

titled "White Islands" in this category, his brush having reproduced the surf dashing over the rocks, with several sailboats. The largest and most striking exhibition. Another, "Graves on a Hill," is a painting of a hilltop cemetery, with a bent figure in the background.

The influence of transatlantic aviation on art is seen in a couple of paintings by George Harding. In one, "Flight at Dawn," a hydroplane is soaring out over a stretch of water as the sun breaks through the clouds. Sailboats and the building of a seaport village are seen below. In the "Wings of the Eagle" two great eagles are sitting on the limb of a tree watching an airplane as it flies out beyond them.

The small number of nude figures is, as usual, a feature of the Pennsylvania boats in the distance. Redfield, as usual, has a group of several paintings, including a couple of colorful valley scenes.

"South Ledges; Isle of Shoals," showing rocky ledges with a long stretch of blue and green sea in the background, is the work of Childe Hassam. T. P. Barnett is exhibiting "Bound Out" and "Down to the Sea," marine views which have drawn comment. The latter is a most effective night scene, with several fishing boats drawn up in a harbor. Among other marine paintings are "Sealers Coming Ashore," by Frederick J.

Mullhaupt, and "Three Schooners," by Paul King.

Both hemispheres have contributed their scenery and customs to the exhibition. Dean Cornwall, the illustrator, has sent "The Church of Holy Sepulchre," and Charles Killgore has painted an effective scene called "Marflet, Mexico." From the "Venice of the North" comes Elizabeth Price's colorful painting called "Morning on the Grand Place, Bruges," showing the people busy with the marketing or eating petit déjeuner.

Among scenes of country and town are "The Hunter," a winter scene, by Henry R. Moore, member of the academy faculty; "The Sun and Solitude," showing a sunny bank by a stream, with trees and cliffs in the background, by Roy C. Nuse, another faculty member; "The Barber Shop; New Hope," by Henry B. Snell, and "Gray Waters," by Daniel Garber. Morris Hall Pancoast has sent an exhibit from New England, including "Portuguese Hill." Still life is well represented in a number of works.

In the exhibit of sculpture is a variety of busts and groups. Much attention was attracted by the exhibit of George H. Borst, a Philadelphian, who has turned to art after a successful business career and has won several prizes. This year he is showing "Eleanor" and "Billy Wyman."

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## McFADDEN PAINTINGS BEING INSTALLED

PHILADELPHIA.—All of the forty-three paintings of the John H. McFadden collection—one of the most notable groups of portraits and landscapes of the early British school—are being installed in their permanent home in the new Museum of Art on the Parkway.

These paintings were shipped here last Tuesday from the National Gallery in Washington, where they have been exhibited until the museum here was ready to receive them. All are now being placed in position in the four rooms which were procured in England to provide a suitable background for them. As soon as the furniture and other decorative objects are installed in these rooms and other rooms of the northeast wing, that section of the museum will be opened to the public.

These rooms—three from Sutton Scarsdale and one from Wrightington Hall, England—are but four of the thirty-seven authentic period rooms that will flank and lead into the main galleries at the museum. Ten of these rooms already have been obtained and installed. Gifts for the purchase of twenty-seven more now are being sought.

"The four rooms provided for the reception of the McFadden collection are antique rooms of the Georgian period during which the pictures themselves were painted, and are believed to be among the very finest old English rooms which have ever been brought to this country," said Fiske Kimball, director of the Pennsylvania Museum, the treasures of which now are being moved into the new building.

They have very complete old paneling, two of natural oak and two of painted deal, in the old colors, and have been set up in the north wing of the Museum in their original dimensions, and with the original heights of their wall ceilings. This has been made possible by the structure of the principal exhibition story in which they occur. This story was built without any interior supports to permit the use of antique rooms such as these and other elements of background, which are themselves works of art from their respective periods.

"These rooms receive natural light from the side through their own windows, which occur some two feet back

of the exterior windows of the Museum, the space between serving to take care of the heating and ventilation, which thus does not disfigure the old rooms with radiators or otherwise. At night, too, the principal illumination will fall inward through these windows of the rooms, and, being from the daylight type of lamps, will give approximately the same effect as in the daytime itself," he added.

Three of the rooms come from one of the greatest and best known houses of England of the XVIIIth century, Sutton Scarsdale in Derbyshire.

"It is perhaps the only house of corresponding importance from its period which may probably be dismantled. The few houses of equal magnificence, such as Houghton Hall, built by Sir Robert Walpole, and Holkham, the seat of the Earls of Leicester, are very strongly held, so that it is highly unlikely that other Georgian rooms of equal importance may ever cross the water," said Mr. Kimball.

Sutton Scarsdale in its present form was built by Nicholas, fourth Earl of Scarsdale, in the year 1724. It is an immense palace of stone, the vast columns comparable in size even to those of the great new museum itself. The wide space between the windows has permitted those of the rooms to be nearly in line with those of the exterior of the new building.

The names of all the workmen are preserved and we learn that the house was designed by "Francis Smith of Warwick, Gentleman Architect," and that the rich carving was done by "Edward Poynton of Nottingham, Gentleman Carver." Francis Smith, a disciple of James Gibbs, is concerned also with the design of several other of the greatest houses, Stoneleigh Abbey, Ditchley Hall, Buntingford, and others. Lord Scarsdale had so involved his estates in the erection of his great palace that they were sold, and the property came to Richard Arkwright of Derbyshire, the richest commoner in England, and the son of the famous inventor of the spinning jenny, who had changed the face of the countryside by the creation of the cotton industry.

"It is of more than a little interest that the picture of John H. McFadden, the great cotton merchant, will hang in the rooms of Richard Arkwright," said Mr. Kimball. "A further connection with Philadelphia traditions arises through the marriage of Robert Arkwright, who succeeded a Sutton, with Frances or Fanny Kemble, of the famous family of actors, the sister of Sarah Kemble, best known as Mrs. Siddons, whose portrait was several times painted by Joshua Reynolds. Their niece, Fanny Kemble, whose fame rivaled that of Mrs. Siddons, married Pierce Butler, an ancestor of the Wisters of Philadelphia."

The rooms, which average 25 by 35 to 40 feet in size, have an interesting variety in their treatment. The first one of oak has on each wall two great pilasters framing the panels and one on the long wall opposite the windows embraces the fireplace, and has as above, rich pendants of delicate carving of lime wood, in the style of the famous Grinling Gibbons. Another oak room has a pair of columns about the fireplace and richly carved doorways in the style of Sir Christopher Wren. In the third room is seen more the style brought into fashion by the Earl of Burlington and his disciple, William Kent.

The fourth room of the suite for the McFadden collection comes from another great English house, Wrightington Hall, which still stands in the County of Lancaster. This was the home of the Wrightington and Dicconson families. The Georgian portion was erected by Edward Dicconson in the year 1748, and the finishing of the room falls within the period of Thomas Chippendale. In contrast to the early Georgian styles of Wren and Burlington in the rooms from Sutton Scarsdale, this room shows the airy and delicate carving, inspired by French work, which we associate with Chippendale's name.

"The four rooms," said Mr. Kimball, "thus run the gamut of British style in the XVIIIth century down to the time when the innovations of Robert Adams banished panelling in favor of plaster walls."

"It is the intention to give the McFadden pictures place in these rooms, of a great nobleman's or gentleman's house of the time, which illustrate in selected examples the finest of all the arts of that period. The panelling itself will show the wood carving, there will be fine furniture below the pictures, the metalwork of the time will appear in the fire-backs and andirons, as well as the superb old locks of the doors, the textiles of the period will be used in draping the windows and in the upholstery."

## 1927 ART ANNUAL OUT

The American Art Annual for 1927, Vol. XXIV, just issued by the American Federation of Arts, is the only complete book of reference published on contemporary activities in art in this country.

"Who's Who in Art," a directory of painters, sculptors and illustrators, containing names, addresses and biographical data of 5,056 artists, is featured in this latest volume. This directory has not appeared since 1925, hence there are many new names; and a number of familiar names missing, of artists who passed away in 1926 and '27.

Gifts of money totalling almost \$19,000,000 were made to art museums, educational institutions and communities for the advancement of art in its many phases, according to the "Year in Art" section, a review of 16 pages which begins the volume. In addition, it lists gifts and bequests of buildings and collections valued at many times that sum. To mention but one of these gifts, the Henry E. Huntington collection of British masterpieces, his library and buildings to house them, left to the State of California, is valued at \$50,000,000.

A record was established for building activities by art museums and schools during the year, with the opening of new buildings, wings or galleries by 16 institutions. Twelve notable war memorials, predominantly sculptural, were completed or dedicated during the year, as well as more than 40 other works in sculpture.

New York City has consistently broken its own annual record for several years as a world market for works of art. The section in the new American Art Annual devoted to "Paintings Sold at Auction" occupies more than 100 pages. Nineteen paintings brought more than \$10,000 apiece, 15 of which were included in a single sensational sale, that of the Stillman Collection at the American Art Association. One of these paintings, Rembrandt's portrait of his son, "Titus in an Armchair," fetched \$270,000 almost double the former record price paid for a painting sold at auction in the United States.

In the Annual's list of nearly 100 artists and patrons of art who passed away during the year, are such well-known names as Edward H. Potthast, Oliver D. Grover and H. Bolton Jones, painters; Guy Lowell, architect; Coles Phillips, illustrator; Henry E. Huntington, Jules Mastbaum and Arthur A. Hamerschlag, patrons of art.

A record of consistent progress is found in the new Annual's sections on art museums, associations and schools. Kentucky, one of the few states without an art museum, until 1927, joined the majority during the year, with the opening of the J. B. Speed Memorial Museum, in Louisville. Thirty-five states now have one or more museums and galleries of art. Every state in the Union has one or more art associations or societies, including Nevada, in which one was organized for the first time last year. Arizona, Nevada and Wyoming are the only states which have no schools of art. In 45 states, it is possible for students to obtain instruction in one or more schools, a remarkable record when one recalls that prior to 1860, only New York City and Philadelphia possessed art schools of importance.

The new Art Annual contains in addition, a directory of art dealers throughout the country; lists of magazines and newspapers which are wholly devoted to art, or give space to art news; 17 full-page, half-tone illustrations, reproducing paintings, sculpture, etchings, and photographs of artists and museum buildings. There are also complete indices, including cross references.

## MAZER BRINGS £210

LONDON.—Hurcomb's sale of jewels and silver at Calder House, Piccadilly, on January 6, produced a total of £4,000. The chief items included a mazer bowl and a ladle, which were sold to Mr. Smythe for £210; a rare quaich, which went to the same buyer at £160; and six George III. silver square-base candlesticks, which sold for £89 (Harris). The highest price per ounce, 265s., was paid by Mr. Davis, for a Queen Anne tumbler cup, weighing 2 oz., the total being £26 10s. A George II. bowl and cover, weighing 9 oz., sold at 175s. per ounce—£78 (Swerzee).

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## STELLA, DICKSEE AND WATROUS

When Sir Frank Dicksee, President of the Royal Academy of London, recently addressed the students of the academy at their annual prize distribution, he assured them that British art was in a more healthy condition than that of any other country. His speech was quoted at length in THE ART NEWS of December 31st.

The *World* interviewed Mr. Joseph Stella with the following results:

The studio of Joseph Stella, well known modernist painter, narrowly escapes the bounds of Greenwich Village, at No. 218 East 12th Street. There are pomegranates and apples on the studio window sill, Italian pottery and primitive statues on the mantel, ingenious splashes of color on every side and Mr. Stella's booming voice dominates the merry confusion where he produces the forceful, yet strangely sensitive studies of New York life which put him so definitely in the ranks of the ultra modernists.

Sir Frank Dicksee's statements about modern art did not upset Mr. Stella. "It's an old story, this idea that modern art is morbid and unwholesome and contorted. And it's the bunk," he said. "The truth is that academic art is stagnant and the academicians who make the statement are not producing the great art of the day. Nor did academicians ever produce the great art of the past. It was always the outsider, the despised, struggling unrecognized man who did the greatest work."

"And the statement that modern art wants to banish the great art of the past is blasphemous. Modern art must make use of all great art. But modern art cannot achieve anything by following these traditions and repeating them stupidly. The formulas apparent in the work of the great masters are in the cases of these modern devotees of formula mere dead shells."

"The artist must express his own thoughts and those of his day. In a new way he must look for the vital elements that the great masters used."

"It is true that Negro art influences the modernist. Negroes express their own emotions with great force. They have no rarefied culture. Like children they express their emotions directly, where a grown-up will not compromise himself with the naked truth."

"Modern artists prefer Giotto to the Renaissance artists. There is far greater force in the work of primitive painters than is ever found in more mature and decadent epochs."

"And now let us aim a good slam at England!" suggested Joseph Stella with unrepressed enthusiasm and good nature, as he referred to Sir Frank Dicksee's assertion about the healthy condition of English art. "There can be no compromise in art. That is granted. And there are no people in the world who compromise more than the British. To enter the English room at the Brooklyn Museum of Art is to feel a sense of death, stiff and cold."

"All emotion is lacking in this 'normal, healthy' English art. (We will say this with immense sarcasm, parenthesized the artist before he went on.) It seems that the vital color does not exist for these English drawing-room heroes, it would be too brutal and vulgar!"

"Even the people who do not know about art are no longer satisfied with the academic viewpoint. And if modern painting looks new and strange to them it is because many people do not understand the full domain of art. It is free, unlimited. There are no restrictions, and any idea can be expressed. Modern art is made up of abstractions—it is the 'parfum,' the essence of the thing depicted, not its photographic representation. That is why pictures should not be judged by appearance, but by significance. They may so easily be correct and dead, like the XVIIIth century art around which the academicians cling. Surely it is better for art to be full of life even though it be incorrect."

Joseph Stella has a right to define the new art, for his is the proven ability to portray the essence of an idea. His picture, Brooklyn Bridge, catches all the inspiring bewilderment which the real structure produces upon those who cross on foot. It is not the bridge of the picture postcard, limited, finite, leading prosaically from Manhattan to Brooklyn, but the magic cobweb, tangled with light, the engineering feat with its moving traffic and far stretching vistas, a thing of strength and delicacy with its rhythmic curves of cable and arch, its converging lines of car track. He continued:

"The old masters knew nothing of electric light. It is the field of the new art to portray the new world where such things as electric light exists. Amer-

ica, and New York in particular, is this new world for artists." He looked again at the clipping from the London paper. "It seems strange," he said controversially, "that the most 'degenerate, distorted,' modern artist of them all, Henri Matisse, could win the prize at the International Exposition at Pittsburgh, while the second prize and honorable mention were awarded to Dasburg and Karfiol, two young Americans, both moderns. The Academicians who awarded the prizes were compelled to do as they did through sheer force of facts."

But there are other points of view on modern art. "I wouldn't own anything of Matisse's. His work will not live—nor will the work of any of that school," says the Vice-President of the National Academy of Design, Harry Watrous, who agrees in part with Charles Vezin, who recently published a circular entitled "The Betrayal of Andrew Carnegie," in which the Pittsburgh prize awards are violently criticized. "Most of the Carnegie prizes," announces the pamphlet, "went to the pseudo-kindergarten school of art. These apparently drifted into the wrong exhibition, and should have gone to a church fair offering prizes for the best designs for covers for sofa cushions."

Continuing its denunciation, the pamphlet turns its attention to the accustomed criticism of modern art: "Again the great good Bunk took him up in an airplane and showed him the galleries of the world and the glamour of them and the write-ups, the places on juries, and the prizes, and the sales to museums and to notoriety-seeking collectors and degenerates: 'All these will I get to boost thee if thou wilt fall down and worship me, wilt paint the infantile or the brutal, the pornographic, the primitive, the incoherent, the distorted, the Maya, the XIIIth century, the Aztec, the Totem pole, and the Negro idol.'"

Mr. Watrous is not entirely in sympathy with this party spirited vituperation on modern art. He does, of course, agree with Sir Frank Dicksee. "Every now and then the good Lord sends us a trial, and I guess this new art is just one of these visitations. Yes, Dicksee's right about it. To the modernist, anything outre gives a thrill. Gauguin painted women—but if one of those women walked into a room where I was I would certainly leap from the window if it were the eighteenth floor. Why should the artist paint a woman he would not live with? But if Somerset Maugham's 'The Moon and Six Pence' is a true picture of the life of Gauguin—and certainly he would never have been heard of without it—there was a leprous native woman somewhere in the South Seas who might have been the model."

"Van Gogh was no painter. He is a mere joke, not worth discussing seriously, but he wrote pathetic letters and cut off his ear to send to a lady he loved. How that makes him a painter I do not know, but perhaps if he had bitten his ear off he would have been greater."

In the dispassionate north light of his studio on 57th Street, Mr. Watrous sat before his easel where he had been working on a bit of still life, and sighed for present day tendencies.

"Modern artists," he said, "are like the fox who lost his tail in a trap and thereafter tried to sell the idea of the tailless mode to all the other foxes. They are incompetent and can't paint, but they try to make their very inability an asset."

"They are freak painters who try to produce such unusual work that they will command the attention of the public by the very novelty of their pictures. Publicity is the maker of such artists. They are like circus freaks who need the services of a Barker to collect a crowd."

"Some of the modernists have honestly attempted to express something they believe and see. But they have been followed by a crowd of weak sisters who copy the manner of the greater painters and try to paint when they have nothing whatever to express."

"Two well known painters just back from France assure me that Paris is putting modernism aside as a joke. The two best sellers in Paris at present are Bougereau and Meissonier. The modernists are sent to America for boob collectors."

"Art dealers in this country have to provide support for the modernistic stuff. They have so much of it on hand they will never get rid of it unless they feign a great admiration for it. When the smash comes and the world returns to sanity they won't be able to get more than 10 cents on the dollar. The whole movement is like a plague of influenza. And like influenza it will die out. There may be something in it to be taken and used, but it seems like a punishment for something we have done."

"Dicksee is absolutely right about the primitive art. Artists who follow it are beating on a tom-tom and claiming that the resulting uproar is greater than the

music of Mozart and Beethoven. The great French painters of two centuries ago, the old masters, and the Barbizon school will not go into oblivion."

"The modernists have turned from the old standards of beauty, as Sir Frank Dicksee states. But to me it seems that the object of art is to make ugly things beautiful, not to make beautiful things ugly. The distorted woman of modern art, covered with lumps and boils, with one eye in her forehead and the other in her cheek, is not a lovely thing. There must be an idealization of the object painted, to my mind. Otherwise every one would paint the same way and everything would look alike. Art must not degenerate into photographic realism."

"Any school of art can teach any other school of art something," Mr. Watrous turned from his easel to make the graceful concession called for by the strictest standards of fair play. "Perhaps modern art is the dash of cold water which is intended to open our eyes to the danger of running in the same track."

## SOUTHERN STATES ART LEAGUE ACTIVE

President Ellsworth Woodward announces April 12 and 13 as the dates for the Eighth Annual Convention of the Southern States Art League, in the Public Library of Birmingham, Ala., in place of the earlier dates chosen, which were found to fall in Holy week. After consultation with Chairman J. W. Donnelly of the Convention Committee, President of the Library Board, and with Miss Laura Bragg, Chairman of the Southern Conference of the American Association of Museum (which will also be postponed to the following week, April 14), it was decided to select the week after Easter for these events.

Dates for the Eighth Annual Exhibition have been changed to correspond—opening April 12, in the art gallery of the Birmingham Library, and closing May 3. Circulars of invitation to this exhibition go out this month to nearly 400 practicing artists who are active members of the League. Those who do not receive a circular with entry blanks by the first week of February should notify headquarters at 7321 Panola Street.

Owing to the large number of pictures submitted to the juries of the Sixth and Seventh Annual Exhibitions in Houston, Texas, and Charleston, S. C., and the limitations of gallery spaces, it has been found necessary to limit the number of pictures the jury can accept from any one exhibitor to "one large or two small canvases."

Prizes aggregating \$325.00 have already been offered for various branches of painting, drawing, sculpture and prints. Organizations and individuals in Birmingham will give most of these, but promises to renew some of the prizes given last year have also come to headquarters. For the second time, a prize of \$50.00 will be offered by Alice Ravenel Huger Smith of Charleston, S. C., for the best water color painting in the Southern States Art League Exhibition. Last year this prize was won by Anna Heyward Taylor of Columbia, S. C. Miss Taylor is now in Charleston, and is one of the artists with a studio on Atlantic Street, who are holding Sunday afternoon "at homes" which bring numbers of visitors to see the work of the "Atlantic Street Studios"—Alice R. H. Smith, Elizabeth O'Neill Verner and Leila Waring being the other three. A painting by another Charleston artist, Emma S. Gilchrist, "Up Meeting Street," was used on the cover of The Literary Digest, Dec. 31, 1927.

Water colors by Alice R. H. Smith, etchings by Elizabeth O'Neill Verner, and pastels by Will H. Stevens of New Orleans were shown in Houston, Texas, last month, as well as etchings by Mary Bonner of San Antonio, paintings by a large group of Houston artists, and the Fifth Circuit Exhibition of the Southern States Art League.

January saw the opening of the Fifth-B Circuit Exhibition of the League in Victoria, Tex., by the Victoria Art League, while the Fifth-A group went to the College of Industrial Arts in Denton, Texas. Both exhibitions will close Jan. 20, the A section going to the South Florida Fair in Tampa, Fla., to open Jan. 28-Feb. 11, while the B section will open Jan. 24-Feb. 7 in the Louisiana Polytechnic Institute at Ruston, La.

Already engagements are coming in for the Sixth Circuit Exhibition which will go out from the Eighth Annual Exhibition in Birmingham, in May. Huntsville, Ala., asks for the first showing.



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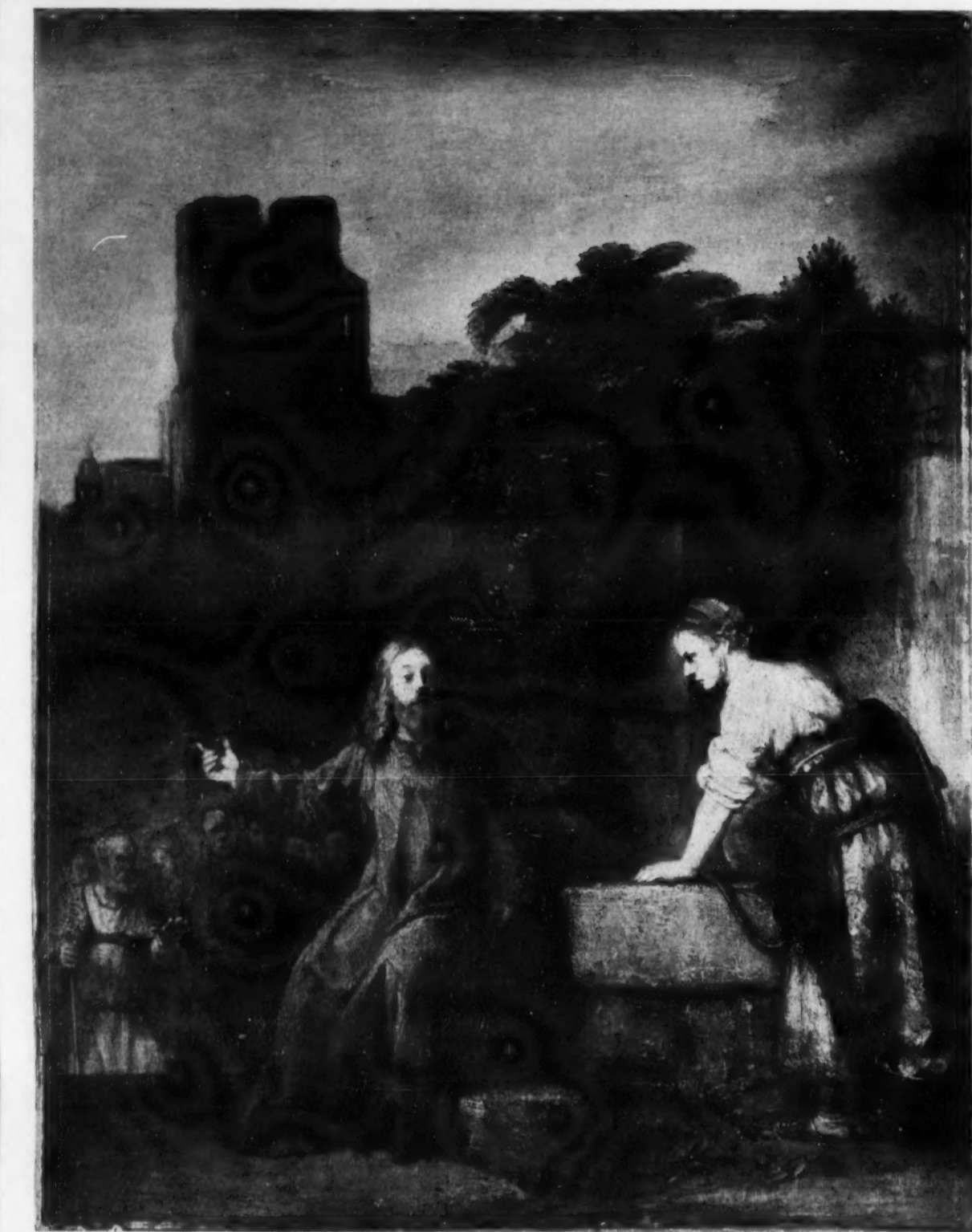
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## HONEGGER AND MATISSE

"There is nothing different in present day painting from present day music or present day literature. If Honegger decides he is going to describe 'Pacific Mail No. 231' and if Hemingway writes things that no mortal man understands, but everybody wants to read, why all this objection to Matisse?" inquired Mr. St. Gaudens last week in his address to the Associated Artists of Pittsburgh.

The answer appears to us a simple one, although it apparently stumped Mr. St. Gaudens. The general public, still largely nurtured on the Bougereau-Gerome tradition, is much more ignorant of the esthetic purposes of the painter, than of the musician or writer. The critical background of a Carnegie audience hearing the Honegger opus and of a representative group viewing the Société Anonyme would, we think, furnish some interesting revelations. The truth is that a large percentage of the general public still think with Mr. Watrous of the Academy that there is no reason why an artist should paint a woman he would not care to live with. On the other hand, almost every high school student realizes that a novelist may very properly depict a woman he was not desirous of having continually about the house. Casual comments collected in our most select art exhibitions reveal a tragi-comedy of amateur criticism whose childishness and misconceptions could scarcely be conceived of in the other arts. It is therefore easy for reactionaries in art, such as Sir Frank Dicksee, to find a comparatively large audience for their wholesale imprecations. Such denunciations coming from high places are an absolution from the difficult and a comfortable sanction of the familiar Lares and Penates of the nineties.

Literature and music may comfortably count upon a sufficient audience of intelligent laymen, who have a sound knowledge of their purposes and technical problems. Even Gertrude Stein and E. E. Cummings have not to our



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By REMBRANDT

This famous Rembrandt, formerly in the Marcus Kappel Collection, has been sold by Van Diemen & Co. to an American Collector.

knowledge been honored by the epithet of "leper." But then, the artist is such an easy mark for verbal attack, it is hard to refrain. He can only, being for the most part inarticulate and unhandy with words, reply with another picture, while the youthful experimenter in literature, similarly attacked, can use his pen to such biting advantage that the octogenarian critic retires abashed to the safe ramparts of his good Victorian adjectives.

## COLLECTING DRAWINGS

The collecting of original drawings has always been regarded as one of the most difficult branches of collecting, so difficult in fact that comparatively few people in this country have cared to embark on it. It is inevitable that collecting Old Master drawings must always be anything but easy. The drawing ascribed to an old master rarely has a traceable pedigree such as a corresponding painting often has. The value of the drawing, if ascribed to a great artist, must be dependent upon the confidence of the owner, and of the person to whom he might sell it, that it is actually from the hand of the master concerned. Neither of them saw him make the drawing, and in the absence of documentary proof, the value rests upon their confidence that it is genuine. This confidence is very easily shaken by adverse criticism. Once this has happened the drawing remains the same that it was before, but the own-

er's confidence and pleasure in it has gone. In spite of this difficulty, or perhaps because of it, the collecting of old master drawings is one of the most adventurous and fascinating branches of collecting.

In the case of modern drawings we are at once on firmer ground. The question of authenticity hardly arises, because if the artist is living it is always possible to ask him whether he made the drawing or not. Even if the artist is not living the drawing has probably passed through few hands and can be easily traced. In addition to this, modern drawings are almost always signed.

While the collector of modern drawings need have little or no anxiety on the score of authenticity, this by no means does away with the adventurous and interesting character of this branch of collecting. He must make up his mind whether this particular artist's work has real artistic merit and will have permanent value—or whether it has only a specious attractiveness. The work being modern has hardly had its place definitely assigned to it as yet, but the collector must have the courage of his own convictions.

What is true of the collector's appraisal of the artist's work in general is also true of his valuation of the individual drawing. Is this drawing really one of the artist's finest things? Does it sum up and worthily represent his essential qualities as an artist? Is

it one of the works on which in the future his claim to lasting fame may justly rest? These questions the collector must answer to his own satisfaction, he must have the courage to back his opinion and abide by it.

Also in the question of price the collector must have confidence in his own judgment. Some other drawing by the artist may have brought a certain price, but this has little bearing upon the real value of the drawing under consideration. The man who has the drawing to sell puts a certain price upon it, but he may under or overvalue it. The drawing is unique and comparatively few people have ever seen it, and in the last analysis the collector must trust his own judgment. Fortunately original drawings, even by very famous artists, are not usually expensive, indeed they are often surprisingly moderate in price. This is probably due to the fact that the collecting of them demands so much independence of judgment on the part of the collector.

There can be little doubt that most artists of real ability have left certain drawings which summed up and epitomized their essential genius. These drawings were usually not studies for anything else, but while often bold and free in execution, they were independent works of art themselves. These are the drawings the collector seeks and they are surely among the most truly valuable works of art that exist.

David Keppel.

## RUMBLINGS FROM THE SOUTH

It is seldom that the smug tone of out of town art criticism is tinged with anything even verging on the adverse, and concurrent indictments of civic indifference on the parts of Baltimore and New Orleans reviewers is a curious coincidence.

The organs to lift up their voices against the tidal wave of local apathy which threatens to engulf their cities are the Baltimore Sun and the New Orleans Tribune. With both the theme is the same although sung to slightly different tunes.

The Louisiana lady's case is as brief as it is bitter. "In New Orleans," she says, "there are few true lovers of art. For all the talk about its love of culture New Orleans does nothing and cares nothing . . . Were it not for a small group—mainly teachers and a few altruists—this big city would be artistically destitute."

Says A. D. Emmart: "Apathy itself can be an astounding thing, just as politeness can be an affront. And the apathy of Baltimore to matters of art is a cause for both astonishment and grief."

Rather harsh words and ones calling for considerable courage on the part of local critics. The public does not like to be called names or to be served anything except pleasant patter about things which have long met with their approval and understanding. To state that a large city is not getting the kind of art shows it should and that if it did it would make no difference in the public's attitude is apt to antagonize not only readers but city editors as well. And to say "that it is a kind of civic shame that there should be no constant and enlightened and catholic and generous understanding of and interest in painting and sculpture besides that which already adorns streets and squares and so has an 'historic' and 'occasional' value" is saltier caviar than the general public is accustomed to stomach.

## BERLIN

BERLIN.—The sale of the important painting by Rembrandt, "Christ and the Samaritan Woman," from the Marcus Kappel collection in Berlin, was announced in the issue of the ART NEWS of November 19, 1927. The news now reaching Berlin from New York, that this outstanding work by the master has passed into an American collection, touches a sore point, and causes a great deal of controversy in newspapers of every inclination. The inadequacy of governmental measures is indeed proved by the fact that a great number of art works mentioned on the list have passed Germany's frontiers these last years. What is the use of governmental supervision, it is argued, if it is incapable of preventing these losses? There is a clue to these occurrences: the need for money in all camps. The impoverishment of individual capital forces the private collector to part with his treasures; the pecuniary difficulties of the princely owners of several famous collections which have been dispersed, is notorious, and the Prussian government derives advantage from the situation by placing before the eagerly sought permission for exportation—not the angel with the sword—but the custom-house officer. The anomalous post-war conditions have thrown on the German market a comparatively great number of objects of exceptionally high quality, which, prior to the war, were considered priceless. The forming of new private art collections here is impossible for the same reasons that cause the above mentioned precarious situation and necessarily many of the objects must be sold to foreign countries.

Dr. S. Aram, lawyer and syndic of important German art concerns, member of the German art dealers' committee on legal matters, is starting on a trip to the States for general information. He arrives in New York on February 6th on the Deutschland.—F. T.



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## EXHIBITIONS IN NEW YORK

### JOHN STORRS Brummer Galleries

Sculpture by John Storrs is now on view at the Brummer Galleries. The exhibition includes both early and late work and introduces a new man to New York.

Storrs is from Chicago and Paris, chitly, we believe, from Paris. It is apparently impossible for any sculptor in the latter city to avoid the influence of Maillol and there is probably no reason why one should seek to do so. Except that it usually happens that quite bad Maillols result.

The best things which Storrs has done are those in which he has been most free, a few of the smaller figures, and the architectural creations in plaster or metal. It can be said of him that he is a sculptor, a distinction which only a few of those who make images can claim. He has a fine feeling for form and rhythm. His figures, especially the later ones, are well articulated and their movement is not halted by meaningless gestures or affected poses.

Also he is a very fine craftsman as the several "skyscrapers" in metal prove. We do not know what these are nor, not having seen a catalog, even what they are called. They are combinations of brass, copper and steel, most of them violently vertical, cunningly welded and inlaid. One of them suggests the American Radiator Building; another might be a metallurgist's dream of heaven. It is very straight and very erect. Perhaps it is called "Ecstasy."

### MAURICE STERNE Reinhardt Galleries

Every now and then we hear reports, usually from the Interior, of a modern Leonardo da Vinci. Usually these marvels turn out to be persons who draw and paint and sculp, all quite badly, with great enthusiasm. Seldom, apparently, do these ambitious persons realize that art was only one of Leonardo's occupations, often relegated to a minor place in his affairs.

There can be no Leonardo, grasping the world and all within it by the tail, today. There are complexities in every branch of activity, the least part of which seems to demand one's entire effort. What military genius could today make magic for the churches, and what aviators will design great monuments?

The modern Leonardos are those rare persons who attain mastery over one field of human endeavor and their task is quite as great as that of the Renaissance master. We no longer expect the artist to prove his greatness by fortifying our cities or designing our cannon. If he can do fine work in even one field of art we call him master.

All of this has little to do with Sterne whose wrath would rise if one called him Leonardo. But since one has, at various times, written of him as painter and sculptor and found much to praise it seems advisable to forestall criticism before admitting admiration of his drawings.

A sculptor's drawings, like a painter's sculpture, are often among his



"DANSEUSES"

Included in the exhibition of Degas' paintings and pastels at the Durand-Ruel Galleries.

By EDGAR DEGAS

finest works. If, in his most familiar medium he has proven himself an artist he often creates in another works of art which have a fresh vitality. Renoir's, Degas' and Daumier's sculpture, Rodin's and Maillol's drawings are finer than the productions of many who are definitely sculptors or draughtsmen.

Sterne, who is one of our best sculptors and painters, is also an amazing draughtsman. In the greater fields he is distinguished for the sensibility with which he treats his medium, whether stone, bronze or paint. In the same way he has made an art of drawing, adapting his technique to the requirements of subject and material. The quality of his line varies, harmonizing with the movement of the figures he draws. There are solid, sculptural drawings of Indians in blankets, motionless as rocks. Swift, sensitive lines catch the movement of a dancer.

In the Reinhardt exhibition are included examples from almost the whole range of Sterne's adventures in art. The geography includes the far east and the far west, but the quality of his work is a link between them.

### WATERCOLORISTS Montross Galleries

Something in the Boston air must be favorable to the production of water colors. Indeed we believe, from current exhibitions and from news which comes our way, all of the "real people" in Boston devote themselves, on alternate Thursdays, to putting color on Whatman paper. A Bostonian Renaissance seems always on the way and perhaps it is the watercolorists who are responsible. In any event it is a healthy sport. It takes its devotees into the great out-doors, to stately forests and rock bound coasts.

Four Bostonians have contributed to the current Montross show: Marion Monks Chase, Carl Gordon Cutler, Charles Hovey Pepper and Harley Perkins.

Mrs. Chase treats landscape rather harshly. There is a brittle movement in the forests she sees and fields arrange themselves in iron furloughs. Her smallest picture, a still life, is the most successful, for here the technique

luxuriant world. He paints a tropical New England, full of bright colored, rather fuzzy plants. He does design on a large scale and with some vigor.

Pepper offers a contrast, but not a spicy one. We fear that the Boston of midwestern tradition has laid an icy finger on his spirit "Cold Hillside," the warmest of his pictures, suggests by its title the impression which his flat, carefully studied drawing creates.

Fortunately for climax—we lived in Boston long enough to be careful about such things—the alphabet saves the best pictures for the last. Perkins has a flair for design which is wanting in the rest of the exhibition. His color is fresh and he has dared to eliminate non-essentials in his portrayal of Maine coasts and Canadian villages.

### CONTEMPORARY DRAWINGS Keppel Galleries

Drawings by twenty-two artists, the majority of them living, are now on exhibition at the Keppel Galleries. The list includes Rodin, Whistler, Bellows and Pennell as well as Forain, Bone, Hassam, Laurencin, Lever, Marin, McBey and Nash.

### SIGUARD SKOU WILLIAM DE LEFTWICH DODGE Milch Galleries

Sigurd Skou, who last season held a small exhibition of water colors at the Milch Galleries, is now exhibiting twenty-seven works in the oil medium, in the same Galleries.

(Continued on page 12)

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EXHIBITIONS IN  
NEW YORK

(Continued from page 11)

The canvases, which consist of the artist's latest works, have for subject matter the Breton peasant and his environs. Mr. Skou has had ample opportunity to study these picturesque people, as he makes his summer residence at Concarneau, Brittany.

Mr. Skou's oil landscapes employ the same prismatic palette as the watercolors. There is, however, a greater use of broken color and the rather heavy impasto gives them an effect quite different from the watercolor studies.

Besides the Breton pieces the present exhibition includes a large landscape, "In Peer Gynt's Country," which was the recipient of the gold medal in the Norse centennial at St. Paul. Although it is the canvas singled out for award we preferred the interesting still-life arrangement, "Primitive Saints," the keenly characterized "Old Madame Kittick" and the nice little "Circus" in the rain.

Mr. Skou, who is a Norwegian by birth, has studied under Zorn in Stockholm and Krogh in Paris.

Also on exhibition are watercolors of Sicilian temples by William De Leftwich Dodge, which should be of equal interest to art lovers and archaeologists. Among the Greek ruins represented are the temples of Hercules and Apollo at Selinunte, the four at Girgenti and three studies of the never completed temple of Ceres at Segesta. Sicilian street scenes and sketches of the dusky descendants of the temple builders round out Mr. Dodge's exhibition.

## CHRISTINE CHAMBERS

New Gallery

An exhibition of water colors, drawings and oil paintings by Christine Chambers is just closing at the New Gallery.

The drawings are too Picassoan to call for comment, but in several of the oils and all of the water colors Miss Chambers acquires herself very well.

The two large figure pieces, "Women Sewing" and "Men Drinking," are outstanding among the oils for their potent rendering of sinuous masses. Oblong Flowers II, is also worthy of note but lacks the impromptu individuality of the water color flower pieces. In these uncatalogued sketches, which have been relegated to the back room by the less intriguing oils, Miss Chambers has achieved some color poems of considerable originality and charm. Flowers seem particularly this artist's forte, but there are also two vague, blotchy babies which are very uniquely conceived.

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NEW YORKVICTOR HIGGINS  
EDWARD H. POTTHAST, N.A.  
Grand Central Galleries

The two Taos artists who are now holding exhibitions in New York demonstrate how differently the same scene can be viewed by divergent eyes and temperaments.

Walter Ufer, whose Santa Féan interpretations are now on view at the Macbeth Galleries, is more concerned with the people than with their country and when he essays landscape it is as a background for his colorful indigenes rather than as scenic studies *per se*.

The twenty-seven canvases by Victor Higgins at the Grand Central Galleries are more catholic in subject matter and include a large nude study, portrait work, several colorful but tasteless still-lives and two very differentiated types of landscape.

The studies of slim trees arranged in flat screen-like formation have little merit other than a rather dull decorative-ness. But in the rendering of the curious convolutions of the blunted Taos mountains is a real feeling for place. Especially in the panel-like "Primeval Mountain" does the artist succeed in giving the essence of the South West and a sense of the massiveness of these gray hills which are at the same time idiosyncratic and as other worldly as the mountains of the moon.

Sixteen canvases, of which the majority are concerned with bathing beach activities, make up the memorial exhibition of Edward H. Potthast. The artist evidently saw life, especially the sea-side variety, through very cerulean spectacles and this pervasive bluish cast does much to destroy his *plein air* effects. Nevertheless, "Bathing Beach, Low Tide" and "Good Old Summertime" are better and less blue than the marines and less distressing than the nude nymphs.

ROBERT BRACKMAN  
JULIUS DELBOS  
Babcock Galleries

Pastels by Robert Brackman are now on view at the Babcock Galleries. They compare very favorably with the artist's more ambitious oil exhibition of last season.

That Mr. Brackman works as well in crayon as in oil is not surprising for his excellent draftsmanship was as apparent in his large canvases as his coloristic sense is in the present pastels.

The fourteen pieces are almost uniformly excellent. Subject matter is of secondary importance and one experiences the same pleasure in the powerfully rendered still-lives that one does in the powerful nudes and in the well realized solidity of the Three Apples is found the same satisfaction as in the massive Head of a Girl.

Although his well featured young women and undistorted nudes may bring down on Mr. Brackman's head the condemnation of too great conservatism one

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finds few artists, who at thirty, have assimilated as much and imitated as little. If this be conservatism, then Mr. Brackman has made the most of it, and, in both the supple curves of the heavy breasted nudes or the strong reds and greens of the tactile apples the artist has been well served by his fine sense of color and composition and Florentine vigor of line.

The majority of the watercolors by Julius Delbos err on the side of too much detail but in "Montreuil, Sur Mer," "Lake Garda," and "The Shadow" the artist has successfully controlled his tendency to put everything in. "An Alpine Village" is very like "Red Roofs"—one of the few meritorious prize winners in the recent watercolor show.

## AMERICAN LANDSCAPES

Down Town Gallery

The trend of American landscape painting is indicated in the current show at the Down Town Galleries. To judge by the majority of the thirty odd canvases the art seems to have arrived at its present state by a series of leaps and jumps rather than by orderly evolution.

The exhibition, which makes no claim at inclusiveness, offers examples of the work of thirty artists to cover the span from 1848 to today.

Of the early men the large, late Inness and the single, verdant note of Wyant's "Grey Day" bear testimony to the justice of Mr. Cortisoz's statement that "with these three men (Inness, Wyant and Martin) the early American landscape school culminates." The Homer Martin is, unfortunately, a sorry example, but the beautiful Inness and delicate Wyant bear out Mr. Cortisoz's further affirmation that "if we insist on unprofitable comparisons and claim for any of our art an equality with what was best in contemporary Europe . . . it is these men that we must put forward, for the long period between the death of Stuart and the present school."

That there were other vital links to bridge the gap between the indurated earlier XIXth century school and present day landscape painting the Winslow Homer and Theodore Robinson ably testify. The powerful Homer watercolor holds its own between a rather typical 1916 Marin and a more usual Zorach, while Robinson's "In the Orchard" is the most convincingly *plein air* piece in the exhibition. Neither the Childe Hassam nor any of the other later works can touch it for limpid, flickering sunlight.

Gallic influence is, on the whole, but little felt in this survey of the field in which France reigned supreme for approximately the same period. The Inness suggests Corot, whom the American so admired, and the Robinson is a graceful gesture to his friend and teacher, Monet, but that is all that strikes the eye in the way of obvious influences. The two examples of the work of Albert Ryder, the other outstanding figure of the group, are neither indigenous nor derived. The isolated, highly imaginative view point of the artist is present in both the very varnished little "Moonlight" and the fine and characteristic "Chinese Landscape."

Among the canvases by the more familiar contemporary painters we noted with particular pleasure Max Weber's "Old Barn," Samuel Halpert's "Picnic," George Biddle's "Hudson Landscape" and the watercolors of Marguerite and William Zorach.

As always in Down Town Gallery shows the hanging has presented problems. Many of the pictures are difficult to see. Some of them would be difficult to see in any light and the experiment while interesting is hardly convincing. But one point the thirty paintings do prove—that all good pictures "hang together" and that only bad paint makes bad bedfellows.

## DRAWINGS BY PASCIN

SCULPTURE BY

J. B. FLANNAGAN

Weyhe Gallery

The collection of Pascin drawings assembled at the Weyhe Gallery are largely variations on a single theme.

Since Degas no artist has stuck to his onions more unswervingly than Pascin. The fifty odd drawings now on view are recent works and reveal the artist still intent on plumbing the plastic possibilities of half-clad young females straddling over-stuffed armchairs.

Sometimes, to quote *The New York Times*, "The figures are as over-stuffed as the furniture," sometimes the distortion seems experimental caprice and at first glance the half hundred drawings seem to take on a fugue-like sameness.

(Continued on page 13)

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ANTIQUES  
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## EXHIBITIONS IN NEW YORK

(Continued from page 12)

But second inspection reveals many divergences in the artist's handling of his always laconic line and many degrees to his distortions. All, from the unique study in which silhouette is heavily stressed, to those in which outline is most erratically indicated, bear the unmistakable autograph of a highly individual artist.

Also on exhibition is recent sculpture in wood and stone by J. B. Flannagan. Mr. Flannagan has gone quite archaic and his figure pieces show considerable simplification over his earlier tortuous technique. Some of the animals which he has hewn from rough field stone appear primitive enough to puzzle even the archaeologically expert and the static quality of these crude grotesques serves as an excellent accent for the nervously galvanic drawings.

### MARION BOYD ALLEN

Ferargil Galleries

The exhibition of paintings by Marion Boyd Allen was not officially on view when THE ART NEWS went to press. Through the courtesy of the gallery we were allowed to inspect a dozen or so of the canvases among which we particularly noted the life size portrait of Anna Vaughn Hyatt Huntington, the sculptor, and several Yosemite Valley and Grand Canyon landscapes. Mrs. Allen, who is as well known for her figure studies as for her landscapes, is the recipient of many medals and awards, including a prize awarded by the French Institute.

### ST. GAUDENS LAMENTS CRAZE FOR STUNTS

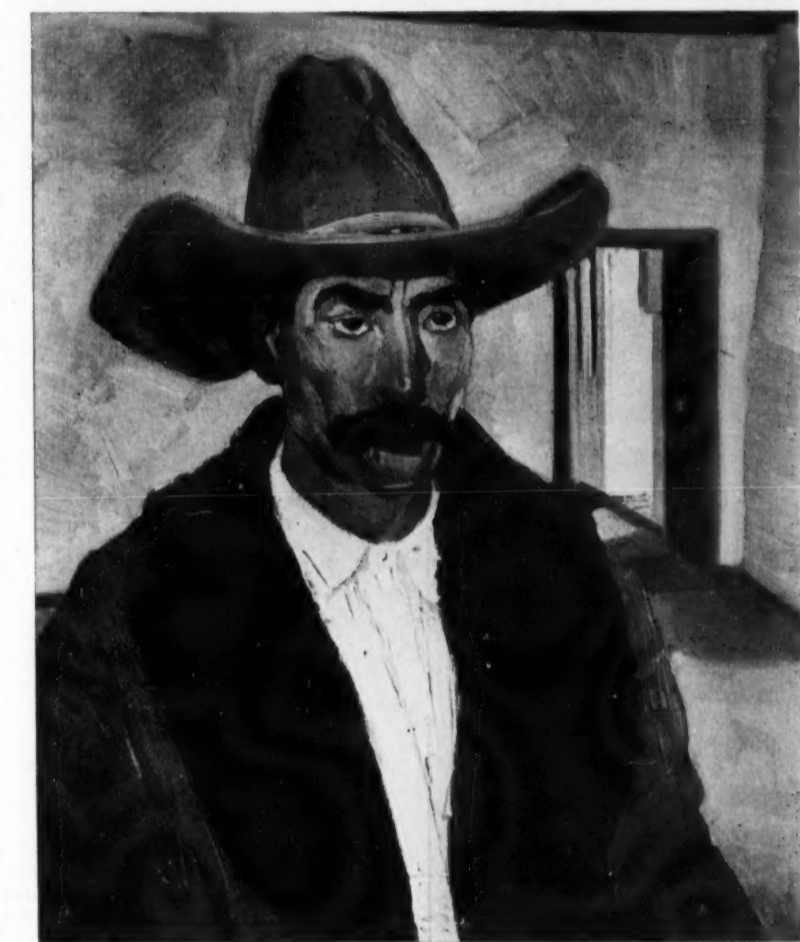
Homer Saint-Gaudens, Director of Fine Arts, Carnegie Institute, addressed the Associated Artists of Pittsburgh at a dinner given recently in honor of the members of the Jury for the Eighteenth Annual Exhibition. Mr. Saint-Gaudens remarked in part:

"The trouble with art these days is that the great American people are never satisfied unless they have got a stunt. Lindbergh is our popular hero because he does a stunt with an airplane. Gertrude Ederle is a heroine because she does a stunt with a lot of grease in the English Channel. By the same reason paintings in our neurotic existence are only stunts."

"Moreover paintings are not just emotional stunts, which they ought to be. They are intellectual stunts these days. We forget that we want them on the walls year in and year out, and we try to use them instead to supplant the now worn out, dear old cross-word puzzle. Also as soon as we have mastered one puzzle we are bored with it and we want another still more difficult."

"Then, to carry my point a bit farther, we fail to have technical stunts any more because technique has been carried to the nth power. So we become bored again and we want a stunt called punch, and we ask for punch, and we get punched, until we are deaf, dumb, and blind. For a time we all obtain a certain pleasure out of it. But ultimately we become rather fagged and seek a rest, so we swing back toward technique. As a matter of fact that is the way the pendulum is going at present."

"There is nothing different in present-day painting from present-day music, or present-day literature. If Mr. Honegger decides he is going to describe 'Pacific Mail No. 231' in a musical composition, or Debussy goes off into his purple complications, why cannot De Segon-



"FORTUNO RAMIREZ"

By VICTOR HIGGINS

Included in the artist's exhibition at the Grand Central Galleries.

zac do his darnedest without increasing above the danger point the blood pressure of all who are over forty?

"If Hergesheimer writes a scene which describes how the hero got drunk on a hot day in a novel called 'Balisande' with a succession of sentences that certainly give the flavor of drunkenness and an equally confused idea of the King's English; if Sinclair Lewis in 'Elmer Gantry' cracks out half formed phrases describing how Elmer was seduced by an evangelistic lady; if Hemingway writes things no mortal man understands but everybody wants to read in 'Men Without Women,' why all this objection to Matisse?"

"But, by the same token as some of us still listen to MacDowell, and some of us still like to read Stevenson, so some of us are fond of Emil Carlsen or Le Sidaner. Therefore why not let it go at that?"

### NEW BUILDING FOR BOSTON SCHOOL

When the School of the Museum of Fine Arts, Boston, received its guests at the formal opening of the new building of the School, February 1, it had recently passed its fifty-first anniversary. Hundreds of people called to view the new structure, one of the last to be planned by the late Guy Lowell, architect of the Museum and of the new wing, and to pay tribute to an institution which has for half a century been one of the important training centers for art students in America.

The School was founded a few months after the opening of the Museum of Fine Arts at Copley Square in 1876 and from its inception to the present, the life of the School has been closely bound up with that of the larger institution. The earliest classes were held in the Museum, there being among the pupils, W. H. H. Bicknell, Charles H. Davis, William

Metcalf, Ernest Fenollosa, and Edward Glover Niles. When the Museum moved to Huntington Avenue in 1909, the School was for the first time housed under a separate roof, conveniently adjacent to the Museum.

A few years ago it became evident that a new building would soon be necessary to accommodate the increased size of the School. In September, 1927, the classes opened in the new building. As final details were not completed until late in January, the school was opened to visitors for the first time February 1 to 4. The entire building was on view and in various studios, the gallery, and corridors was exhibited the work of students in 1926-1927, a collection surpassing in scope and achievement that sent on tour by the School under the auspices of the American Federation of Art in 1918.

The building is of red brick trimmed with stone, and follows in the main the simple lines of Georgian architecture. There are twenty-four studios, two large lecture halls, faculty rooms and offices, library, two large shops for metal work, and a gallery for exhibitions to be held for the benefit of students and those interested in the work of the School. The building will accommodate 400 pupils, there being over 300 now in attendance.

Because of the limited funds available for the structure, it is marked by great simplicity of details but by a charm which comes when every part is subordinated to the purpose it is to serve. And the simple background is well suited to the work of the School which aims primarily to give sound training to students possessing particular aptitude for artistic expression.

The list of names associated with the School either as pupils or instructors or as both is an imposing one from which may be selected at random these few: William Morris Hunt, John La Farge, Frank W. Benson, Edmund Tarbell, Otto Grundmann, Joseph Lindon Smith, Philip L. Hale, Henry Hunt Clark, Mary L. Macomber, George Hollowell, Mrs. Anna Coleman Ladd, Brenda Putnam.

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### COMING AUCTIONS

#### AMERICAN ART ASSOCIATION

**MATHESON PRINTS**  
Exhibition, February 4  
Sale, February 7, 8

On the evenings of February 7 and 8 the American Art Association will disperse important etchings and engravings including the estate of the late George Matheson, Jr. of Pittsburgh, Pa. Among the long list of artists is Anders Zorn with over forty-two etchings including his Edo, Shallow and The Precipice. In the Benson series is his Ipswich Marshes, while Politics and Reflection are among Blampied's plates.

An extensive group of Brouet, Bohat, Haden, Soper and Walcott is present, and fine impressions by Cassatt, A. B. Davies, Griggs, Hassam, Troy Kinney, Legros, Lepere and McBey, including his Ebbtide, and Pennell, Rushbury, Whistler, etc.

**REAM AND DE VRIES**  
COLLECTIONS  
Exhibition, February 4  
Sale, February 10, 11

Two art sales will take place at the American Art Association, one on February 10, the Louis M. Ream collection of Americana, the other XV-XVIII century Italian textiles, the properties of J. D. De Vries of this city, and a well-known European amateur collector, on the 11th.

Among the 200 examples to be found in the Ream collection are Queen Anne pieces, among them an important highboy, a chest-on-chest, a desk-on-frame, an assortment of side chairs of the Windsor, Chippendale and Sheraton types, a rare "Great Carver" chair, three banjo clocks by Simon Willard and one by Smith, twenty-one examples of old blue Staffordshire by Enoch Wood, R. & J. Clews, J. & W. Ridgway, R. Hall and J. & J. Jackson.

Rare pewter objects will be offered including a "Semper Eadem" plate, a "Billings" plate and numerous other platters and porringers by established American pewterers.

The group of textiles comprises but 150 items, many of which are becoming rarities. Among these are two magnificent XVth century chasubles of Venetian drap d'or velvet with needle painted orphreys, a boucle Gothic crimson velvet table runner over nine feet in length and in perfect state of preservation, a Renaissance cope of cinquecento velvet needle painted in gold and silver, and numerous XVIth and XVIIth century Genoese velvet coverlets. The XVIIIth century embroideries include a pair of Florentine point d'Arras hangings and a beautiful silk needle work panel, inlaid with heavy gold threads worked in colored floss silks into various flowers and fruits, surrounding a central figure of a dromedary.

In addition to a small number of laces and linens and two Aubusson tapestries,

are a few decorative objects and pieces of furniture including a XVth century Dantesca chair in original condition.

#### ANDERSON GALLERIES

**DEUTZ, PIERCE ET AL**  
ETCHINGS  
Exhibition, February 5  
Sale, February 10

Fine modern etchings, mezzotints in color by S. Arlent Edwards, early English fishing, hunting, and shooting prints from the estates of the late Peggy Deutz, Henry Clay Pierce, Mary Hearn Greims and E. H. Van Ingen will be sold at the Anderson Galleries on February 10. The series by Edwards is a long one, including fifty-one examples. Among the most interesting of the English engravings are Seymour Haden's "A Sunset in Ireland," a second state and a signed proof; a series of Whistlers, among which we may mention a first state of the "Limeburner" and "The Garden," seventh state of eight. There are four Zorns of which an outstanding work is a fine impression of "Zorn and his Wife," second state of two. Among the English sporting prints are a series by Alken; an extremely rare pair of colored aquatint plates, Woodcock and Pigeon Shooting by an unknown artist; a set of six colored aquatints engraved by C. Hunt after the paintings by F. C. Turner and four magnificent plates by Thomas Rowlandson, Pheasant, Duck, Partridge and Snipe Shooting which presumably constitute the set etched by Rowlandson in 1790 after the paintings by Morland. They are extremely rare.

#### ASCH, ROLSTON ET AL

FURNITURE  
Exhibition, February 5  
Sale, February 10, 11

Furniture, rugs, paintings, Oriental and European porcelains, arms and armour, etc., from the collection of Mrs. Joseph Asch of Greenwich, Conn., Mrs. Lylie H. Rolston of Philadelphia, and the estate of the late H. A. Hammond Smith will be sold at the Anderson Galleries on February 10 and 11. There is a considerable group of Chinese and Japanese porcelains and Persian pottery. The Chinese porcelains include pieces of the Chien Lung, Kang Hsi, Tao Kuan and Han periods. Interesting lots in this section are two pairs of famille rose flower urns made in France in the Chinese taste and coming from Ednam House, Dudley. Another interesting item is the statuette of Buddha, also from Ednam House. The god stands erect in a richly carved lacquer shrine with his feet on a gilded lotus.

### AUCTION CALENDAR

#### AMERICAN ART ASSOCIATION

57th St. and Madison Ave.  
February 10—Early American furniture, Staffordshire and Pewter from New England, the collection of Mr. Louis M. Ream of Thompson, Conn.

February 7—Fine etchings and engravings from the estate of the late George Matheson, Jr. of Pittsburgh, Pa.

February 11—XVth-XVIIIth century Italian brocades, velvets and embroideries, the property of Mr. J. D. de Vries of New York City.

#### ANDERSON GALLERIES

59th St. & Park Ave.  
February 9—One hundred incunabula, duplicates from the collection of Dr. Otto H. F. Vollbehr.

February 8—The Stevenson library of Henry A. Colgate of New York City.

February 10—Fine modern etchings, mezzotints by S. Arlent Edwards and early English sporting prints from the Deutz, Pierce, Greims and Van Ingen estates.

February 10, 11—Furniture, rugs, paintings, Oriental and European porcelains from the collections of Joseph Asch and Mrs. Lylie H. Rolston and from the estate of the late H. A. Hammond Smith.

#### FIFTH AVENUE AUCTION ROOMS

341 Fourth Avenue  
February 8-11—Miscellaneous collection of furniture, paintings and objects of art.

#### SILO AUCTION ROOMS

5 East 45th Street  
February 8-11—Antique and modern furniture; violins, including a Stradivarius, rugs, paintings, jewelry, etc.

#### RAINS AUCTION ROOMS

3 East 53rd Street  
February 9, 10, 11—Persian and Indian books.

## CARVALHO SALE

BRINGS \$111,588

The Plaza Art Room sale of Carvalho Brothers' stock of textiles, French and Spanish furniture, Spanish needle rugs and other antiques closed on January 28 with a grand total of \$111,588 for the four sessions. The total for Saturday was \$65,381.

The total for the first day was \$10,234; for the second day, \$14,640; and for the third day, \$21,333. L. Gardner paid \$445 for sixteen green velvet and cloth of gold valences; Pauline H. Drew, \$230 for a lot of seventeen Portuguese XVIIth century damask and applique valences and Mr. Bayendarian \$390 for a Louis XV brocade spread of the XVIIIth century. Others who made important purchases in the sale include Mrs. Grace A. Folk, Leeds, Inc., Berton, H. F. Huber, Flora Davis, R. Berstein, E. S. Heeler, and Fountana.

A lot of forty-seven pieces of cut red velvet, a total of 178 yards, made in Lyons, France, in 1860, brought \$3,560 from B. Middleton. H. Michaelyan paid \$1,500 for a sixteenth century Spanish needlework rug. L. M. Gigg gave \$1,355 for fifty-four yards of XVIIth century Italian celadon and old gold brocatelle. Silas Newton paid \$900 for a XVIIth century set of Spanish blue velvet applique horse trappings. H. Guggenheim paid \$900 for a rare XVIth century Spanish needlework rug. Sahak Bayendarian paid \$900 for a XVth century Hispano-Moresque tapestry rug.

## NEWTON OPENS

NEW YORK GALLERY

Mr. Arthur U. Newton, who for some years had an art business in Piccadilly, London, has recently opened a New York gallery in the Frances Building, 665 Fifth Avenue. Mr. Newton, who has been in this country for the last two years, has already come into some prominence as a result of his sales to four American Museums: "Head of Christ" by Sargent to the Boston Museum; a silver gilt reliquary to the St. Louis Museum; the "Princeton Raphael" to the Princeton Museum and an early American portrait to the Brooklyn Museum. He has also sold to several prominent collectors, including Baron de Cartier, who purchased a Flemish primitive when he was Belgian Ambassador at Washington.

Among the primitives which are now on display at Mr. Newton's New York Galleries are examples of the English school, together with the only three primitives from the Sargent collection. There are also three fine XVIIth century Italian examples which came from the famous Holford collection. The English school is represented by a Reynolds' "Self Portrait," endorsed by Mr. William Roberts, a brilliantly colored Lawrence, a Gainsborough, Cotes, Harlow, Kneller, Nasmyth, Ford Madox Brown, etc. There are also interesting examples by Gilbert Stuart, Samuel L. Waldo, Cuy, Guardi, Carot, Daubigny, Sargent and Lavery as well as by other artists outstanding in their periods.

## RARE SPHINX FOR

BRITISH MUSEUM

The National Arts Collection Fund have presented to the British Museum the only known specimen of King Amenemhat IV's Sphinx. This carving which belongs to the period circa 2,000 B.C. is in augite diorite.

Another acquisition of especial interest is the fragment of the Cotton Manuscript of Genesis, which since the end of the XVIIIth century has been housed at the Baptist College, Bristol. Though not actually presented to the Museum, its loan, to which no limit of time has been given, amounts practically to a gift. It is not to be denied that relics of such a description are most fittingly guarded under national care.

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## AUCTION REPORTS

## BELMONT OAKES ET AL FURNITURE

American Art Association—Antique furniture from the collections of Mrs. O. H. P. Belmont, the late Charles Oakes and the late Enrico M. Scagnamillo were sold on January 24, 25, 26, 27 and 28, bringing grand total of \$241,607.00. Important items and their purchasers follow:

- 412—Late Flemish Renaissance carved walnut caquetteuse; J. Brummer.....\$600  
426—Chipendale carved mahogany tilting-top bibelot table; Mrs. H. Thomas.....\$350  
506—Kashan silk rug, size 5 feet 11 inches x 5 feet 2 inches; H. Kasab.....\$1,000  
517—Bijar floral carpet, size 25 feet 4 inches x 15 feet 4 inches; M. J. Donovan.....\$1,500  
461—Italian Renaissance sculptured walnut library table; Mrs. E. Lenox.....\$550  
466—Italian Renaissance sculptured walnut center table; J. A. Haagland.....\$440  
550—Pair of tapestry pictures by Agostino Spezzano, Rome, XVIIIth century; P. W. French.....\$600  
641—Brèche blanche marble pedestal; Mrs. Frank Crockard.....\$450  
703—Italian Renaissance sculptured walnut center table; Mrs. E. Lenox.....\$750  
704—Pair of XVIIth century French walnut armchairs in green cut velvet; S. B. Elkins.....\$440

- 758—Tabriz medallion rug, size 12 feet 8 inches x 9 feet; A. Kazan.....\$450  
762—Khorassan carpet, size 23 feet 2 inches x 17 feet; Charles of London.....\$950  
763—Persian carpet, size 26 feet 10 inches x 16 feet 4 inches; K. B. Painter.....\$1,500

- 811—Pair of famille verte baluster vases, mounted in cuivre doré, K'ang-hsi; Mrs. M. Eppley.....\$1,500  
822—Pair of blue glazed pottery figurines mounted in cuivre doré as candelabra, K'ang-hsi; H. Symons.....\$900

- 921—Carved, gilded & laqué salon suite, Italian, Directoire period; P. W. French & Co.....\$800  
971—XVIIIth century Flemish verdure tapestry, size 8 feet 6 inches x 13 feet; Mrs. L. Gadd.....\$1,375

- 999—Royal Tekke Bokhara rug, size 10 feet 3 inches x 6 feet 6 inches; W. P. Todd.....\$775  
1004—Khorassan carpet, size 15 feet x 14 feet 8 inches; V. Benguiat.....\$900

- 1007—Persian carpet, XVIIth century, size 19 feet 5 inches x 7 feet 2 inches; V. Benguiat.....\$1,250  
1009—Beshir Bokhara carpet, size 30 feet x 11 feet 3 inches; Charles of London.....\$1,000

- 1010—Large Kirman floral carpet, size 33 feet 10 inches x 21 feet; H. Kasab.....\$2,300  
1080—Pair Louis XVth Bavarian marble covered urns mounted in cuivre doré; W. S. Williams.....\$1,400

- 1081—Pair of Louis XVth green verona marble urns mounted in cuivre doré; W. H. Henry.....\$1,750  
1108—Regence carved and gilded console table; E. F. Albee.....\$1,400

- 1109—Regence carved and gilded console table; E. F. Albee.....\$1,400  
1112-1113-1114—Regence pavot tapestry and carved oak canape, pair regence pavot tapestry and carved oak wing armchairs, pair regence pavot tapestry; and carved oak armchairs; P. Cattadori.....\$1,900

- 1134—Carved and gilded screen, in XVIIIth century Brussels tapestry; Dr. Muller.....\$3,000  
1146—Millefleurs Gothic tapestry, with animals and landscape, French, late XVIIth or early XVIIIth century; D. B. Crockett.....\$5,100

- 1147—XVIIIth century Brussels tapestry, Judgment on Mount Ida; size 11 feet 4 inches x 8 feet 7 inches; A. Arnold.....\$2,600  
1149—XVIIIth century Brussels tapestry, by Jan Leyniers, Le Triomphe des Arts, size 12 feet 8 inches x 18 feet 5 inches; J. L. Galef.....\$3,000

- 1150—XVIIIth century Paris tapestry, atelier of the Faubourg St. Marcel, Artemis and the Nymph Britomartis, size 19 feet x 11 feet 2 inches; Charles of London.....\$4,000  
1151—XVIIIth century Brussels tapestry, by Jan Franz Van Den Hecke, Automnus, size 12 feet 7 inches x 18 feet 2 inches; A. Arnold.....\$5,100

- 1152—XVIIIth century Flemish tapestry, Rebecca and the Servant of Abraham, size 8 feet x 6 feet 8 inches; W. H. Woods.....\$4,500  
1154—Brussels silk-woven verdure tapestry, circa 1690, Les Oiseaux Affolés, size 8 feet 5 inches x 7 feet 7 inches; W. H. Henry.....\$2,500

- 1156—Brussels silk-woven verdure tapestry, circa 1690, La Voliere du Chateau, size 8 feet 5 inches x 17 feet; Barton, Price & Wilson.....\$4,500  
1180—Persian Karabagh carpet, size 31 feet 5 inches x 8 feet 10 inches; R. Taggart.....\$2,300

- 1182—Kermanshah carpet, size 30 feet 7 inches x 19 feet 7 inches; T. W. Durant.....\$5,400  
1230—Carved walnut four-fold screen in XVIIIth century Brussels tapestry, size 7 feet x 8 feet; P. Shepard.....\$2,300

## LONDON

The Memorial Exhibition at Burlington House is valuable in enabling us to determine with greater accuracy than before the true merits of the artists concerned. Ambrose McEvoy emerges brilliantly, a survey of the various stages through which his art has passed, establishing beyond dispute the fact that a very sound knowledge of painting underlies the apparent nonchalance of his later output. There is nothing directly derivative about his work—all is intensely personal both in feeling and technique.

The same cannot be said of Cayley Robinson, whose frescoes recall Puvion de Chavannes and the Jeanne d'Arc series at the Pantheon in Paris, at every step. Yet in their cool and almost passionless attitude towards life, there lies a restfulness which gives them distinction.

The impression conveyed by the collection of works by Mark Fisher is one of surprise that the quality of this painter has not hitherto been more fully recognized and of conviction that in years to come he will be ranked more generously.

One rather illuminating deduction is to be gained from a perusal of the catalog. In many instances the portraits

still remain in the possession of the widow or the heirs of the man who painted them, thus pointing to the fact that a goodly number of such works, are to be classed, not among commissions, but as "bombs at a venture" drawn, alas, too often without hitting the financial mark.

The Exchequer is growing rather perturbed at the way in which foreign artists visit our shores, sell their wares or execute portrait-commissions, and then retire to their own lands without having disbursed a penny of tax on their earnings. Had the sales been engineered by British artists our exchequers, both public and private, would have benefited accordingly, so that we may consider ourselves doubly wronged under the present situation. America, to whom we have in the past sent so many artists, is now returning the compliment by sending her own artists over here, and some of them have enjoyed quite a considerable vogue. Before long we shall probably mulct them of our dues ere they return.

The work of lining the walls of the Westminster Cathedral with mosaics is likely to lead to the establishment in London of a permanent School of Mosaic, for the task is one which may last till the end of the present century and it is essential that there should be on hand a constant relay of skilled and efficient workers. The effect of such a school established in our midst would no doubt have far-reaching results and render mosaic work a far more vital craft than it can at present claim to be. The Boris Van Anrep mosaics at The Tate Gallery are the most interesting expression of the kind that we have had in this country for a long time, though the Chapel of St. Andrew and the Saints of Scotland at Westminster are adorned with some extremely decorative work, especially the floor which is inlaid in a delightful design of fishes. But nevertheless some of us are of the opinion that the cathedral walls in their bare brick are far more beautiful than any mosaic decoration can make them.

The following are notes of the galleries:

Leicester Galleries, Green Street, W. C.

Distinctly provocative in character is the dual exhibition of drawings, etchings and lithographs by Henri Matisse and paintings in Tempera by John Armstrong. The latter is an artist who seems to give so dominant a place to the decorative aspect of his work that it matters not a jot to him whether he depict a form in applegreen or rose-pink provided he happens to need that particular tint at that particular point. His

pictures therefore are not so much for continuous contemplation as for the momentary adornment of a stage, or for a cabaret, in both of which settings they have indeed proved themselves admirably effective. That he is a capable draftsman there is no shadow of doubt, that he has humor is equally obvious, but he will have to place less stringent bound to his talent before he can hope to make a wide appeal.

The Matisse drawings are remarkable for their expressiveness of line, and many of the etchings suggest color very happily.

The Lefèvre Galleries, King Street, St. James, S.W.

The Exhibition of paintings and lithographs by R. H. Sauter is hardly up to the high level usually maintained at these galleries. This artist belongs neither to the old school nor the new; he lacks the convictions of both and the result is a certain lifelessness. He has yet to learn to suggest form satisfactorily beneath clothing and to give that clothing a definite character in regard to material. He has, however, a sense of color, values which should be developed.

The Colnaghi Galleries, New Bond St. W.

Here is being held an exhibition of works by modern British artists, including a number of names that are familiar in their association with these rooms. Charles Cundall, for instance, contributes some sensitively observed landscapes that have captured the effects of light as seen on the southern coast of France with great skill. A canvas by Munnings puts into the shade the surrounding pictures, so vital and so arresting is it. Some good flower studies include one by Sir George Clausen, of much subtlety of treatment.

St. George's Gallery, Hanover Sq., W.

Here Rowley Smart, whose work shows the influence of Augustus John without being unduly subordinated to it, is exhibiting oils and watercolors, the technique of which is curiously contrasted. His rendering of landscape is pleasantly temperamental and he evinces skill in the handling of his pigment.

Redfern Gallery, Old Bond Street, W.

An exhibition of the work of "Orovida," who is a relative of the great Pissarro, is having a distinct success at this gallery. One respects the artist for preferring to take a "nom de plume" rather than to rely on the reputation of a forebear, and her style fully justifies her in this reliance. Her animal studies are anything but superficial; she penetrates to the true inwardness of feline life and manages in a few deft strokes to suggest an infinity of feline emotion. Incidentally she manages to be delightfully decorative.—L. G. S.



This important work by Francesco Francia has just been acquired by The Gallery of P. Jackson Higgs. It is in a fine state of preservation.

ADVT.

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GALLERIES

Portrait of a Lady  
by Jan van Noordt

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### ATLANTA

Two exhibitions are now to be seen at the High Museum of Art. In the library at the right of the main entrance are hung the miniatures of Mrs. Fernow. Some hold great charm and all, one feels, are most faithful portrayals of the sitter's personality. "Ernesto Vallejo," the study of a young boy as foreign-looking as his name, is a most successful portrait.

Mrs. Fernow shows several children's portraits in a group listed under the name of "A Group of Children." Among these are possibly some of the best of the whole collection.

The other exhibition at the High Museum in the large downstairs room is by Louis E. Jones. These are a group of landscapes, many made in Woodstock, N. Y., where he studied under John F. Carlson and Birge Harrison.

No. 4, entitled "October Sketch," is a thoroughly delightful piece of painting. A small canvas of a sunny white barn with dark silhouettes of trees in the foreground. No. 14, "Old House," is another most attractive study of an old brick house, with a violet-tinged roof. No. 24, "Sombre Winter Day," is very nice in the tonal quality seen in the treatment of old buildings and sketches of snowy country.

The Atlanta artists are well represented in the current show of Georgia artists.

"Weighing Cotton," by Wilbur G. Kurtz, is a good-sized oil painting and attracts most interested comment. Mrs. Oliver sends three of her gay Spanish canvases. Kate Edwards contributes her distinguished portrait of Dr. Emerson. Lee Edwards sends his admirable chalk drawing of a self portrait. Mrs. B. King Couper contributes "The Artist's Home," and "The Tin Wagon." Mrs. Drew has a very good likeness of "Judge J. W." and two Nova Scotia sea pictures. Marion Otis sends an "Autumn Sunset." Frances Lee Turner exhibits three flower studies. Virginia Wooley has three delightful California canvases. Mrs. J. Osgood Wynn sends two very delightful canvases, "Harbor Oaks" and "Bay Trees."

Among the watercolors one is glad to come upon Ralph Britt's "A Corner of the Studio," and a very fine still life by D. Carlos DuBose. Mr. Jean Bounard Shiffer and Mrs. Marjorie McDonald Shiffer send many delightful watercolors and chalk drawings and pastel portraits. J. Herbert Gailey is well represented by three very delightful watercolor landscapes—as is Robert Charles Dean, who sends two unusually strong studies full of interesting design and vibrant rich color.

Mr. Athos Menaboni shows three very original and poetic garden studies which immediately hold one's attention. Frank Russo has two exceptionally interesting black and white drawings with some color introduced, and Lewis C. Gregg sends his "Mimosa Hall."

Three decorative panels by Maurice Siegler are creating great interest. They are done on plaster in the manner of the old frescoes, an art Mr. Siegler learned in France.

Among the canvases that particularly pleased this reviewer is "The Dogwood Tree," by Hattie Saussy. The latest effect of the branches of a dogwood tree in full bloom, in contradistinction to the other kinds of trees in the background, is remarkably well expressed.

Esther M. Crawford sends three charming colored blockprints, and her oil canvas, entitled "Golden Morning on Morrow Bay," is a very able piece of painting.

### TOPEKA

An exhibition of nineteen superb paintings by seventeen of America's most famous artists, was hung at the Mulvane Art Museum on Thursday of this week. The group comes from the MacBeth Galleries in New York City. The names represented include Cecilia Beaux, Emil Carlsen, John F. Carlson, Cecil Chester, Jay Connaway, Elliott Dangerfield, Paul Dougherty, Charles Warren Eaton, Birge Harrison, Clarence Johnson, Carl Lawless, Ernest Lawson, Hayley Lever, Arthur Metzger, J. F. Murphy, Frederick J. Waugh and Stanley Woodward. Except that there are no extreme modernists, the exhibition is a good cross section of American art during the last twenty-five or thirty years. Most of the paintings are landscapes or marines; in fact they all are, except a portrait by Cecilia Beaux and a beautiful evening scene on Fifth Avenue, New York, by Birge Harrison.

### INDIANAPOLIS

The annual exhibition of the Chicago Society of Etchers is now showing in the print room of the Art Institute. There are sixty-three etchings which cover a wide range of subjects and technique. Members of the society are scattered throughout the United States and in nine foreign countries, giving the exhibition a cosmopolitan atmosphere in keeping with its membership.

C. Warner Williams, art director at the Columbia Club, has hung a two-man show by Leota Williams Loop and Marcello Gioscio on the mezzanine floor to remain on display for a period of three weeks. Mr. Gioscio in his seven canvases, both landscape and genre, leans toward academical expression in the sombre quality of his color and in the arrangement of his compositions. Mrs. Loop is represented by landscapes and still lifes in which the colorful qualities are in contrast to those in the work of Mr. Gioscio.

Twenty-seven oil paintings, including harbor scenes with sail boats, street and village scenes, homes of the fishermen and quiet landscapes, most of them with gray tones predominating, represent Homer Gordon Davison of Fort Wayne, at the Women's Department Club, 1702 North Meridian Street. All of the pictures were painted in Brittany, France.

### MINNEAPOLIS

A fine selection of etchings by Arthur William Heintzelman, American etcher whose work is constantly gaining wider recognition, has been received by Harington Beard from New York and will be placed on exhibit tomorrow at the Beard Art Galleries, where they will remain for two weeks. With the Heintzelman's will be hung several proofs by other contemporary etchers: Winifred Austen of England and Kerr Eby, Ernest Roth and Childe Hassam of America.

"Essentially a figure artist with a passionate interest in humanity," a modern critic says, "Mr. Heintzelman has achieved distinction in two other branches of etching. His religious subjects ("Gotha," for example) are characterized, not only by fine draftsmanship and composition, but by a rare imaginative devoutness. In "A Montmartre Cafe," etched in 1925, a motley collection of humanity is presented in terms of Rembrandtesque light and shadow, the balance of interest being held even between the rendering of humanity as it is and the organization of its elements into a striking pattern of light and shade."

The Attic Club's seventeenth annual exhibit of work by its members is now on view. Of nearly 200 canvases and prints submitted, 100 were selected by the jury composed of S. Chatwood Burton, Charles Wells, August Kaiser and Walter Taube. The work is attracting even greater interest than was shown in the club's previous exhibit, and not only fills the club rooms, but also extends into those of the adjoining Bradstreet Galleries.

"The Jade Stone of King Shan," a gem which passed into the emperor of China's hands more than 800 years before Christ, today is one of the important objects in the jade collection at the T. B. Walker Art Gallery. It may be seen in the first case to the right as one enters the jade room.

### PROVIDENCE

Exhibitions are still on at the Providence Art Club, the Tilden-Thurber gallery and the Providence Plantations Club. At the Plantations Club the exhibition room was rehanging the past week with a small group of rare etchings loaned by Miss Dorothy Sturges, representing Rembrandt, Callot and Forain. Miss Sturges, who has long been interested in etchings, has evidently a special instinct for the best and has "picked up," as she puts it, some unusual prints by Old and Modern Masters. She secured the dramatic "Pieta" by Forain directly from his studio in Paris. The Callots were also found in Paris and others in different places.

### CINCINNATI

Pictures by a group of young American painters from Eastern galleries are the latest invasion at the Cincinnati Art Museum. If this exhibition is a criterion it is a revealing one as to the spirit and trend of youthful American artists.

Some of the pictures are singularly unique and interesting. Mr. Schulhoff has a subtle, expressive force in his here and there expression of flowers and still life. I must confess to enjoying the spirit of Warren Wheelock's "Harmonica Player." Somehow it told me that spring was in the air. In the little mystic annotations around the edges of the picture one might read several things.

A vast difference is noted in the rendering of Blanche Baxter's "Lillies." This is singularly effective and a clear version of yellow lillies. We feel the growth of the plant, its beautiful form and the controlling movement of the stems. It is exceedingly well painted and has fine, clear color suggestive of the primitives.

I think Arnold Wiltz has the finest painting; it is called "Winter" and is as bleak as one of Rockwell Kent's. There is no color; it is all gray and drab but it is exquisitely painted.

A display of Harry Solon's portraits is now on view at the Closson Galleries. Mr. Solon is a New York artist who has executed a number of portraits of Cincinnatians which will be shown here for the first time.

On Saturday, January 14, the Woman's Art Club paid a visit to Dr. Martin Fischer at the Medical College for the purpose of seeing the replica of the fourteenth century apothecary shop, which has been installed in the lecture room and which was presented by Mrs. Fischer, and to see a new group of paintings by Dr. Fischer, recently painted in Japan and Honolulu.

### TORONTO

A new feature in art is being developed by the Women's Art Association this year in the formation of a dramatic art league, giving the members scope for artistic effort in every direction, in the designing of costumes, scenery, and in the study of the Greek and other Classic Dramas. Electra, by Sophocles, under the direction of Prof. E. A. Dale of Toronto University has been well produced by amateur Toronto artists of ability.

At the Simpson Galleries an exhibition of Graphic Art has been assembled by the Canadian Society of Graphic Art, some of the most notable drawings being the work of Paul Alfred, Fred Finley, Arthur Gresham, W. P. Lawson and C. J. Travers, who has commemorated one of the old Stone Hookers of Lake Ontario. There are about seventy-five drawings included in the collection, the work of about thirty artists.

A most interesting exhibit of Canadian West Coast Indian Art has been loaned by the Royal Ontario Museum, Toronto, the National Museum, Ottawa, the National Gallery, Ottawa the Art Association and McGill University Montreal. In the work shown, grizzly bears, beavers, wolves, whales, salmon, seals, eagles and ravens, are familiar themes in the scheme of decoration, and the native artists have used cedar trees, walrus tusks, moose hides, and mountain-goat hair, as the basis of much of their work, adapting their designs to the exacting nature of their materials, and exhibiting marked creative talent. Miss Emily Carr, of Victoria, B. C., has made use of many of these early designs in her pottery, rugs and other objects on view with the collection, and she has encouraged the revival of the native arts. Others who have been interested in this native art, and whose own work among the tribes is shown, are A. Y. Jackson, Paul Kane (1810-1883), from the Osler collection, in Royal Ontario Museum, W. Langdon Kihn, Edwin Holgate, Montreal, Florence Wyle, and others.

A group of watercolors by the American artist, Robert Norton, are of special interest, both in excellence of work, and wide range of subject, in the older countries of Europe.—A. S. W.

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## LOS ANGELES

One hundred and fifteen paintings were accepted by the jury for the first exhibition by California artists at the Pasadena Art Institute, but at the time of writing, the jury of awards, Seymour Thomas, William Wendt, Frank Morley Fletcher of the School of the Arts, Santa Barbara, and Reginald Poland, director of the Gallery of Fine Arts, San Diego, had not arrived at their decisions.

Particularly fine are "Winter Passes" by Paul Lauritz, Carl Oscar Borg's "The Horse Pasture," Donna Schuster's "Convalescent," "Autumn Flowers" by Ethel N. Farnsworth and Hanson Puttuff's "Mists of Powdered Silver." There are other good things by Orrin White, William A. Griffith and Colin Campbell Cooper; "The Dairy" by Franz A. Bischoff, and "Reminiscing" by Frederic A. Zimmerman are likewise noteworthy.

For sheer authority nothing can overtop James Swinnerton's "Monument Valley." A marine by Elliot Torrey of San Diego is especially fine.

Roscoe Shrader keeps coming to the fore. In "The Angler" he gives us the life of a mountain scene with surety and economy. Ralph Holmes touches a magic key in "Desert Pass."

Two of the best portraits are M. Askinazy's lady in red, and Matteo Sandoma's "Reflections." Aaron Kilpatrick is at his best in "October, Owens Valley." Benjamin C. Brown's "Autumn Day, Bishop," glows with golden light. Edouard Vysek's "Girl in Garden," is an outstanding work while other paintings of interest are Helen K. Forbes' "The Cypress, Guanajuato"; Walter L. Cheever's still life, a bust of a young woman by Grace Vollmer, Millard Sheets' "Waking Waters"; Mary Everett's "Sketching in an Old Garden," and Ruth M. Bennet's "Ivanhoe."

Works, mostly from the sixteenth century, were exhibited during January at the Los Angeles Museum by the Van Diemen Galleries. The collection confined itself with two exceptions, to the Renaissance period in Italy, Flanders and Holland. It contained no primitives and no overwhelming masterpieces, but the standard was high. One of the finest of the Madonnas is "Madonna and Child" by Buonconsiglio, the Venetian, painted about 1530, a picture that is reproduced by Dr. Venturi in his massive "Storia della Arte Italiana." It is painted against a rich blue background in deep red and green. The Child's face is particularly sensitive. Earlier, is the "Madonna and Child" by Sebastiano Mainardi (1460-1513). It is charming in composition and in the painting of the Virgin's head and garments.

From Bruges comes the large "Madonna and Child with an Angel," by Marcellus Koffermans, about 1550. This is the true tradition of Flemish painting, discreetly realistic.

"Madonna and Child with Saints" is a well-preserved work by the Florentine, Giacomina Francia (1487-1557), a picture full of the compositional activity typical of High-Renaissance paintings, the modeling done in strong contrast.

In the "Holy Family," by Bonifacio di Pitati (1487-1553) is something of the new style of the later Renaissance Venetians.

A number of fine portraits grace the walls, among them the little "Portrait of a Lady," by Mabuse, and a serious little head of a girl by Pieter Artszen, also of Antwerp, about 1560.

Parmigianino's portrait of Isabella d'Este is very skillfully designed. She is shown in white against a black background and there is red and gold decoration on her dress and an entertaining headdress. This is another outstanding work.

Among the larger portraits that of a Venetian geographer by Lorenzo Lotto is very dignified. The head is painted with nobility, the textures of fur and cloth and beard excellently rendered, and the design is large.

Remarkable for its condition is the Moroni portrait of a young man. In an early Van Dyck, a Rubens composition is rather obviously at work. A charming Dutch picture of the seventeenth century is a "Music Scene" by Jacob Ochtervelt, exquisite as to textures and fine silver color of the ladies' dresses.

This collection offers an educational opportunity that should not be missed. A head by Rubens was purchased from this collection by the Denver Museum, where it was shown before coming here. The example might well be followed in this larger and wealthier city and something be added to the, at present, nonexistent old master collection.

## SAN FRANCISCO

The mystery of Mexico and something of the magic of its Aztec traditions is exemplified in an exhibition of 38 pictures at the Beaux Arts gallery. Though a number of the painters are Americans, most of them pupils of Diego Rivera, the expression is almost purely Mexican. Prominent among them are nine drawings and watercolors by Lucretia Van riorne, and several by Paul Higgins.

There are two examples of the work of Maximo Pacheco, one of Mexico's representative painters, several by Ramon Alva, one by Leon Honada and a number of Jean Charlot.

The Modernist show in the artist quarter opened recently.

Of Barne's early pictures many liked the broad and colorful canvas, No. 8, entitled simply "Landscape." A picture of Telegraph Hill, exhibited at the East-West Christmas show, was another canvas that found favor. Of the ultra modern things his "Deserted Cabin" pleased both layman and connoisseur by reason of its amazing simplicity and directness. Some of his phantasies are pleasing and forceful. Some of them seem like burlesques of the chromos found in wayside inns during the roaring nineties. Some are rather engaging blends of geometry and color tour-de-force.

Judging the exhibit from a standpoint of chronological development, one may not know just where the artist is going, but one is forced to admit that he is on his way.

An interesting feature of the exhibit of Chinese paintings that recently opened at the East-West Gallery, is the group of paintings by Miss Yang Ling-Fo, who has made many copies of the classic art of China and has also done paintings in a very modern mood. She has studied in Paris and, in her paintings, one feels the Occidental influence on Oriental tradition.

These modern paintings form a very small part of the extensive collection of Chinese art brought from China by Dr. Kiang Kang-hu. Many of the paintings bear the imperial seal and most of them are authentic examples of the great periods of Chinese painting.

The exhibition of prints now open at the Paul Elder Gallery is arranged to demonstrate the different processes of reproduction. The prints are selected from the works of prominent English, French and American artists in etching, aquatint, lithograph and wood cut. There are also a number of Japanese prints shown in comparison to the Occidental methods. The gallery attendants are prepared to explain and discuss the processes by which prints are made with visitors during this exhibit.

The Oakland Art Gallery has replaced the memorial exhibit of the work of William Merritt Chase with paintings, drawings and prints by thirty European modernists.

Much of the work shown is in abstract form. Klee, Reichel, Archipenko and Alexey Jawlensky especially work in abstraction.

The work of Archipenko is arranged to contrast his realistic with his abstract drawings. Among the most interesting work is that of Paul Holz. His "Man and Beast," his "Butcher" and his "Coachman" are all intensely vigorous.

Another vigorous group of paintings are those by the German artist, Nolde. His watercolor, "The Blacksmith," is especially impressive.

The Gauguins shown are called "Noa," numbers 1, 2, 3 and 4. They are grouped in the room devoted to black and whites. In this same room are the Picassos, among which are "Camp of Strolling Players" and "Reading," two portraits by the Austrian, Kokoschka; five ex-

amples of the work of Matisse, and work by Segal, Franz Marc, Maillol, Lembruck, Vlaminck and others.

Two other rooms are devoted chiefly to paintings and examples in color. Among these are the lithographs of Klee; the poetical impressions of Platte, the abstractions of Kandinsky and representations of the work of Gordon Craig, Lhote, Kirchner, Andre Jawlensky, Maillol, Marcoussis, Heckel, Chagall and Derain.

The exhibition has been arranged by Mme. Galka E. Scheyer, European representative of the Oakland Art Gallery and American representative of the "Blue Four."

## PHILADELPHIA

The Henry LaBarre Jayne memorial collection of twenty-two Japanese prints has been placed on display by the Pennsylvania Museum in the print room of Memorial Hall, Fairmount Park, where the work of such great artists as Hiroshige, Hokusai, Sharaku, Utamaro and Toyokuni, together with a dozen others, is to be seen.

The ninth annual exhibition of the Ten Philadelphia Painters, a group of women artists is now on at the Art Club.

Those exhibiting are Theresa F. Bernstein, Cora Brooks, Isabel Branson Cartwright, Constance Cochran, Mary Russell Ferrell Colton, Fern I. Coppedge, Lucille Howard and M. Elizabeth Price. The display also includes sculpture by Harriet Frishmuth and a memorial group of pictures by Helen K. McCarthy.

At the McClees Galleries a collection of drawings by E. H. Suydam is on view. Pencil renderings of New York street scenes make up the majority.

Edward Buk, having crossed the artistic Rubicon and found modernism awaiting him on the other shore, is now being revealed in all his provocative glory on the walls of the Edward Side Gallery, at Seventeenth and Locust Streets.

His themes, as here exposed to view, are evenly divided between Indians and imaginatively, symbolic decorations, with equally fanciful titles, which, in most instances, mean anything or nothing according to the introspective powers of the beholder. Among the latter are "Drifting Thoughts With Evening Dusk," "Coming, Coming, Song of Joy," "Debut of the Prairie Flower," "In the Month of May" and "Music Echoed Softly."

## ST. LOUIS

There is an interesting plan on foot to establish in St. Louis an all-Missouri art organization, similar to the Hoosier Society.

The annual exhibition of Missouri art will not go outside the state. It is to be fostered by the Federation of Women's Clubs, and its assembling point will be St. Louis. As yet the terms of entrance have not been settled definitely.

St. Louisans are getting acquainted with the work of their sons and daughters, through the efforts of the Art League, and the "purchase prize idea." There are 300 paintings on the walls of the new league gallery. This year's awards fell into two classes. There was the usual arrangement of first and second prize for merit, in oil painting, watercolor and pastel, drawing, sculpture, handicraft and the thumb-box sketch. These were given in the order named to Ivan Summers and Gustav Goetsch, C. K. Gleeson and D. C. Nicholson, Charles F. Quest and Sheila Burlingame, Caroline Risque and Adele Schulenberg, Tanasco Melovich and Mary Evans Hallack, Martha Hoke and Mabel Meeker Edsall.

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### BALTIMORE

The January calendar at the Baltimore Museum of Art was an interesting one. It included a one-man exhibit by Abraham Manievich, a Russian artist, who has been living in this country for the last five years; a collection of paintings, drawings and engravings by George O. Hart, the well known etcher and illustrator, familiarly known as "Pop" Hart; bronzes by Degas and a series of reproductions of his paintings; a Sunday afternoon concert, and a lecture by Mme. Eva Sikelianos, on the Greek handicrafts.

The Manievich exhibit comprised 31 oil paintings done since his arrival in this country—street scenes in New York and Pittsburgh, and New England landscapes, all vigorously rendered. Mr. Hart's pictures are of his favorite vagabonds and travel observations.

### BOSTON

The Twentieth Century Club, is showing, besides the work of Elisa Sullo, watercolors by Mrs. Martha B. Neuhaus of Munich. She has studied at the art school in Munich and in Paris with Matisse and Leger. The watercolors were mostly done in upper Bavaria, but there are one or two of New York and Boston.

Watercolors, etchings and lithographs by Lester Hornby have been installed at R. C. Vose's.

Among the prints, the lithographs which are in general similar in treatment, the sketchy quality with pencil effect and that of slight wash prevailing, represent the new departure. They too depend upon entertainment rather than exhaustive study and pleasant account is given of the Luxembourg garden, the Place de la Concorde, Place du Chatelet, the Quais and St. Germain des Pres. The group of etchings is retrospect of the work done by Hornby in etching and drypoint and among the prints are to be found "A la Gaité," "Passage des Patriarches," "Vieille Femme" and "Ship Yards, Essex."

The new home of the School of the Museum of Fine Arts will be formally opened to the public on the afternoon of Feb. 1 when a reception and tea will

be given and an exhibition of student work will be opened in the handsome gallery at top of the building.

Classes in painting, drawing, modelling and craftwork have during the past weeks been carried on in the various finely appointed studios, while the faculty and office force have been installed in other spacious rooms undertaking the duties of the present and providing for those of the future. The school presents the appearance to the casual visitor of having been occupied for some time instead of a very short one in its handsome building on Museum road.

The second annual exhibition of watercolors by Carroll Bill was recently held at the Casson Galleries.

At the Grace Horne Galleries there is an exhibition of watercolors by Fene, Gifford and Reynolds Beal, Zorach, Prendergast, Myers and others. Etchings by John Sloan, paintings by John Noble, watercolors by Ruth and Lyman Paine are to be shown at the same time.

The Guild of Boston Artists opened recently an exhibition of watercolors by Susan H. Bradley, Sears Gallagher, Eleanor W. Motley, Nelly Littlehale Murphy, Margaret Patterson and Henry W. Rice.

Pueblo Indian and Spanish American handiwork, pottery, blankets, jewelry, paintings are to be presented at the Copley Gallery, Jan. 23-Feb. 4 by the Massachusetts Branch of the Eastern Association on Indian Affairs.

Lithographs by Daumier and Garvanni, characteristic drawings by the two famous caricaturists who contributed freely to Le Charivari and other popular French publications, were recently on informal exhibition at the Print Shop.

A number of rare Japanese prints by the famous masters of the Uki-yo-ye has just been concluded in the print room at Goodspeed's. Figure subjects predominated, but by Hokusai were several landscapes from the "36 Views of Fuji."

By Hiroshige was a beautiful clear impression of the famous "Great Pine Tree," the "8 Views of Omi" and a very unusual one of "Foxes assembling under tree at Oji on New Year's eve"; while a snow scene with a splendid eagle was from the Fukagawa series.

There were several choice examples by Harunobu. The list of artists represented—Eisen to Yoshitaki—included the more important of Japanese artists.

### CHICAGO

The fourth annual Hoosier salon opened in the Marshall Field galleries on Jan. 30 and will continue to Feb. 15.

At the Art Institute the Chicago artists' annual exhibition is scheduled to open Feb. 9. And on the same date in the print department galleries the eighteenth annual exhibition of etchings under the auspices of the Chicago Society of Etchers will also open. These exhibits will run to March 21.

The Union League club has announced the five prize winning paintings in its competition among the younger artists of Chicago for pictures suitable to hang in public schools. Four of the canvases were landscapes. These paintings may be seen in the Art School Exhibition room of the Art Institute until Feb. 15. Then they will be given to five of the public schools of Chicago and Cook County.

The prize winning paintings were "Breath of Autumn," by F. V. Brown; "Landscape," by Mrs. L. S. Jerrens; "Veterans," by Francis Chapin; "Patrie's Edge," by Fred Darge, and "Fall," by C. C. Dean.

The end of next month will see the exhibition of fifty etchings of Charles L. Dahlgreen. Mr. Dahlgreen's exhibit will run from Feb. 27 to March 5.

An exhibition of chiaroscuro wood block prints has been placed on exhibition in the Print Gallery of the Art Institute. They are Italian prints of the XVIIth and XVIIIth centuries. Many of them are after famous masters such as the print by da Trento of the "Martyrdom of Saints Peter and Paul," which is after Parmigiano; the "Death of Ananias," the "Descent from the Cross," "Massacre of the Innocents," "St. Peter and St. John curing the Sick," by Carpi, after Raphael. The prints are from the Art Institute and also from the collection of Mr. Horace M. Swope, of St. Louis.

The Chicago Society of Etchers is now holding its regular annual exhibition of etchings in the Print Galleries of the Art Institute. It will continue until March 21st. Although this society bears a local name, it is international in its exhibitions and in its membership, entries being shown from many countries in Europe and Asia.

The jury for the selection of paintings and sculpture for the thirty-second annual exhibition by artists of Chicago and vicinity met Tuesday and Wednesday, January 24 and 25 and made their selection of works to be shown. The opening date of the exhibition is announced for Thursday, February 9, at which time the twenty-two prize awards will be made known. The group of East Wing Galleries, in which the exhibition is to be shown, accommodates, without crowding, about three hundred works of art, some fifty of which are sculpture and the remainder oil and watercolor paintings and drawings. The jury this year was composed of Charles H. Worcester, Cyrus McCormick, Jr., Edward B. Butler, Arthur T. Aldis, Percy B. Eckhart, John A. Holabird and an officer of the Board of Trustees. A preliminary inspection of the works accepted shows that Chicago artists have been diligent and prolific in the past twelve months, and have not in any sense gone backward in the class of work produced. The jury has been liberal in its selection and accepted for hanging works by extreme modernists as well as works by the more conservative artists. A number of strong portraits and some fine figure paintings will be seen and there are quite a number of excellent landscapes of the type that one wants to live with.

Uniting two important collections of etchings by the Swedish master, Anders Zorn, the magnificent collection of Wallace L. DeWolf and that of the late Charles Deering, form one of the most complete collections of Zorn's etchings in the United States and it is doubtful whether it is exceeded anywhere in Europe. Through the liberality of Mr. DeWolf, a Trustee of the Art Institute, who gave his collection to the Art Institute many years ago, and through his willingness to have the Deering collection united with his own, the two will form a most valuable asset to the Print Department of the museum. There are about 150 etchings in the DeWolf collection and approximately 300 in the Deering collection. This latter gift was made by the heirs of the late Charles Deering, Mrs. Chauncey McCormick and Mrs. Richard Ely Danielson. It is planned to have an exhibition of these etchings in the Print Galleries in the near future.

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## NEW ORLEANS

An announcement comes from the Arts and Crafts club that the Blanche Benjamin prize contest is to be again offered this year for the best painting of a Louisiana landscape, with a prize of \$250 given by Mrs. Edward B. Benjamin of this city.

Local artists have already begun work on paintings and we publish herewith the rules for the contest:

"Louisiana Landscape" to be taken to mean any outdoor view typical of Louisiana scenery.

All paintings must be done in oil, on canvas not less than 16 inches square, must be framed without glass. Each picture must be accompanied with an envelope containing the name and address of the artist and the price of the picture.

All entries must be marked "For the Benjamin Prize Competition."

Entries must reach the Arts and Crafts club, 520 Royal Street to be registered in the competition by noon, May 1st, 1928.

The club reserves the right to withhold the prize, if, in the jurors' opinion, the merit of pictures submitted does not warrant awarding it.

Mr. Moise Goldstein is chairman of the contest committee. This is the fourth year of this contest; the winners having been Dr. Charles Woodward Hutson, Mr. Charles Bein, Mr. Weeks Hall and Paul Frolich of Philadelphia.

The current show at the Arts and Crafts club comprises oil and watercolor paintings. The exhibitors are: Evelyn Gladney, Knute Heldner, Foster Jewell, Herndon Smith, Alberta Kinsey, Daniel Whitney, Elizabeth Fenner, Charles Bein, Clarence Millet and Joseph Smith.

Change of dates in the time set for the Eighth Annual Exhibition and Convention of the Southern States Art League in Birmingham, Ala., is announced this week by President Ellsworth Woodward. It has been decided to place the meeting one week later, April 12 and 13, after consultation with Miss Laura Bragg, chairman of the Southern Conference of the American Association of Museums, which will meet the following day, April 14 and with officials of the Birmingham Public Library, where both meetings will be held.

## WASHINGTON

The National Gallery of Art, through its director, William H. Holmes, has arranged for an uninterrupted series of exhibitions from now until May.

The Society of Washington Artists will hold its annual exhibition in the United States National Museum in that section devoted to the National Gallery of Art from February 4 to 28. Then will come a notable exhibition of 150 paintings by British artists assembled under the auspices of a distinguished committee, and brought to this country through the efforts of Miss Pearson. This will open to the public on March 5 and will continue to March 31. From April 4 to May 5 the Washington Water Color Club will hold its annual exhibition in the same halls, which, inadequate as they are, are being put, it will be seen, to excellent service.

The removal of the McFadden collection of British paintings of the eighteenth century, which has been on view as a loan for the last couple of more years, permits the release of two galleries, and the removal of part of the permanent collection gives the additional needed space.

It is hoped that the day is not far distant when our National Gallery of Art may be suitably housed in a building of its own, a building which will witness to our Nation's recognition of the place of art in national life.

The opening of the exhibition of portraits by Bernard Osterman, of Stockholm, was largely attended. The painter received with the Swedish Minister, W. Bostrom, and members of his suite.

On a second view of these portraits one is aware very decidedly of their distinction. The portraits are living

personalities, not representations. They are creations of the strong personalities of the sitter. Particularly noteworthy is that of the Queen of Spain. The characterization of Bishop Lund has the force and power of a Holbein portrait. There are a richness and depth of perception that belong to the real masters in art.

At the Arts Club is an exhibition of the water colors by Richard Chase, of Provincetown. In the lower room Clara E. Sipprell is having her annual exhibition of photographs. The photographs of Miss Sipprell are well known in the city, as she has had several showings of her work, which is of a high degree of excellence. Miss Sipprell has imagination and the flair for making characteristic portraits and for choosing the effective bit to capture with her camera. She experiments with light and shade and is particularly successful in its management.

Hildegard Hamilton, a young artist who lived in Virginia, is holding an exhibition of her paintings at the Okie Gallery. Miss Hamilton has lived in Europe a large part of her life. She paints the old houses and churches, as well as the streets of the Old World with which she has lived so long. Her pictures are of the French Alps, Spain and the southern part of France. Then she has many paintings of the Blue Ridge Mountains, the Adirondacks and the Catskills. She is often called upon to paint "portraits" of the houses of many people who have estates near New York, and in this she has been very successful.

The etchings of Philip Harris Giddens at the Dunthorne Gallery are along architectural lines. They show the training the etcher has had in the field of his first chosen profession, architecture. Therefore he is well fitted to draw with acute knowledge the monumental structures in New York and Chicago. This structural quality is the most distinguishing characteristic of the artist. He gives all his attention to houses, churches, buildings of various character, with now and then an old bridge in France.

He does well to confine his etchings to the field in which he can draw with authority. His line is exact and compelling.

The miniatures of Alyn Williams are also on view at the Dunthorne Gallery. There are 21 in number and range from the late King Edward of England, three cardinals and Mussolini, to a number of well-known women of New York and Washington. The miniature of Pope Pius XI was painted at the Vatican and autographed. Those of three cardinals—Gibbons, Gasquet and Bourne—are painted with great care and beauty. They exemplify the best traditions of the miniaturist's art. There are miniatures of a number of Washingtonians that include Mrs. John Hays Hammond, Miss Natalie Hammond, Christine, daughter of Mr. and Mrs. Breckenridge Long, and Mme. Lombard, formerly Miss Helen Carusi.

Mention should again be made of the very interesting exhibition of woodblock prints and etchings by Frances H. and May Gearhart of Pasadena, Calif., which are on display in the Smithsonian Building under the auspices of the division of graphic arts of the United States National Museum. Of these exhibits, Ruel P. Tolman, head of the division of graphic arts, has said:

"The 35 block prints by Frances H. Gearhart are, almost without exception, of Western scenes in the mountains and hills of California. The colors in these prints are strong and clear, giving the wonderful atmospheric conditions of our Western States. Miss Gearhart has reached a high pictorial and technical quality. The prints are big in theme and treatment.

"The etchings and drypoints of May Gearhart have some of the bigness of the work of her sister, but are so different in method and treatment that there is no chance of confusing them, either from subject matter or results. Her drawing and coloring is excellent and the prints are broad and simple."

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Thomas Agnew & Sons, 125 East 57th St.—Exhibition of pictures and drawings by old masters.

Ainslie Galleries, 677 Fifth Ave.—Exhibition of paintings by Arnold Hoffman and early Pennsylvania furniture and American pewter collected by P. G. and Mary Platt, until February 14.

Anderson Galleries, 489 Park Ave.—Exhibition of paintings by Mary D. Coles and drawings, etchings and watercolors by Percy Crosby from February 6 to 18.

Arden Gallery, 460 Park Ave.—Exhibition of American portraits of the XVIIIth and XIXth centuries until February 8.

The Art Center, 65 East 56th Street—Permanent exhibition by Mestrovic. Exhibition of landscapes by Albert Bruning until February 20.

Babcock Galleries, 5 East 57th Street—Exhibition of pastels by Robert Brackman, until February 15, and watercolors by Julius Debus, until February 11.

Belmont Galleries, 137 East 57th St.—Primitives, old masters, period portraits.

Bonaventure Galleries, 536 Madison Ave.—Autographs, portraits and views of historical interest.

Paul Rottenweiser, 489 Park Avenue—Paintings by old masters.

Bourgeois Galleries, 693 Fifth Ave.—Fine paintings.

Brooklyn Museum, Eastern Parkway and Washington Ave., Brooklyn, N. Y.—Tenth Annual Exhibition of the Brooklyn Society of Miniature Painters until February 13. Twenty-sixth International Exhibition of Paintings from the Carnegie Institute, Pittsburgh, until February 19.

Brummer Gallery, 27 East 57th St.—Exhibition of sculpture by John Storrs.

Butler Galleries, 116 E. 57th St.—Decorative paintings and mirrors through February.

Daniel Gallery, 600 Madison Ave.—Retrospective exhibition of ten American painters until February 25.

De Hauke Galleries, 3 East 51st St.—Modern paintings, water colors, drawings and decorative art.

Down Town Gallery, 113 West 13th St.—Exhibition of American Landscapes from Inness to Weber, until February 12.

A. S. Drey, 680 Fifth Ave.—Antique paintings and works of art.

Dudensing Galleries, 5 E. 57th St.—Exhibition of paintings by Nara until the end of month.

Durand-Ruel Galleries, 12 East 57th Street—Exhibition of paintings and pastels by Edgar Degas until February 18.

Ehrlich Galleries, 36 E. 57th St.—Paintings by old masters.

Fearon Galleries, 25 West 54th St.—Old masters and XVIIIth century English paintings.

Ferargil Galleries, 37 E. 57th St.—Exhibition of paintings by Marion Boyd Allen until February 18.

Gainsborough Galleries, 222 Central Park South—Old Masters.

Gallery of Living Art, 100 Washington Square East—Permanent exhibition of progressive XXth century artists.

Grand Central Galleries, 6th floor, Grand Central Terminal—Exhibition of paintings by Kyohei Inukai from February 7 to 18.

P. Jackson Higgins, 11 E. 54th St.—Exhibition of paintings by Elisee Maclet.

Holt Gallery, 630 Lexington Ave.—Exhibition of oil paintings by Lillian A. Lovell, until February 8.

Intimate Gallery, Room 303, Anderson Galleries, 489 Park Ave.—Exhibition of paintings by Georgia O'Keeffe until February 27.

Kennedy Galleries, 693 Fifth Ave.—Exhibition of etchings by Levon West through February.

Thomas Kerr, 510 Madison Ave.—Antiques.

Keppel Galleries, 16 E. 57th St.—Exhibition of drawings by contemporary artists until February 18.

Kleinberger Galleries, 12 E. 54th St.—Ancient paintings.

Kleykamp Galleries, 3-5 E. 54th St.—Chinese works of art.

Knoedler Galleries, 14 E. 57th St.—Exhibition of etchings and lithographs by J. L. Forain, through February.

Kraushaar Galleries, 680 Fifth Ave.—Exhibition of drawings, pastels and watercolors by Margaret Sargent from February 7 to 21.

John Levy Galleries, 599 Fifth Ave.—Old masters.

Lewis and Simmons, Heckscher Bldg., 730 Fifth Ave.—Old masters and art objects.

Little Gallery, 29 West 56th St.—Decorative silver, glassware and pottery.

Macbeth Gallery, 15 E. 57th St.—XXIXth Annual exhibition by The American Society of Miniature Painters, until February 6; paintings of Santa Fé by Walter Ufer, N.A., and watercolors by John Lavalie, until February 13.

Dulcie McCullough, 53 East 55th Street—French Provincial Furniture.

Metropolitan Galleries, 578 Madison Ave.—American, English and Dutch paintings.

Metropolitan Museum, 82nd St. & Fifth Ave.—Toiles de Jouy and prints, through February.

H. Michaelson, Inc., 20 W. 47th St.—Oriental rugs, antique tapestries.

Milch Galleries, 108 W. 57th St.—Exhibition of paintings by Sigurd Skou and watercolors by William De Leftwich Dodge until February 11.

Montross Gallery, 25 E. 56th St.—Exhibition of watercolors by Marion Monks Chase, Carl Gordon Cutler, Charles Hovey Pepper and Harley Perkins until February 11.

Museum of French Art, 22 East 60th St.—Loan exhibition of silken textiles of France until February 25.

National Society of Women Painters and Sculptors, 17 East 62nd St.—Special exhibition of American scenes, until February 18.

New Art Circle, 35 West 57th St.—Exhibition of paintings by "The Islanders" a group of 12 young Americans, until February 7, and watercolors and gouaches by Max Weber from February 9 to 29.

New Gallery, 200 Madison Ave.—Exhibition of paintings by Eleanor Kissel from February 7 to 21.

Newhouse Gallery, 724 Fifth Ave.—Exhibition of American and foreign paintings.

Opportunity Gallery, 65 East 56th St.—Fourth exhibition of works selected by Rockwell Kent until February 11.

Rehn Galleries, 693 Fifth Ave.—Exhibition of bronzes by Mahonri Young from February 6 to 18.

Ralston Galleries, 730 Fifth Ave.—Old masters.

Reinhardt Galleries, 730 Fifth Ave.—Exhibition of drawings by Maurice Sterne, until February 15.

Schwartz Galleries, 517 Madison Ave.—Exhibition of fine prints, through February.

Scott & Fowles, 680 Fifth Ave.—XVIIIth century English paintings and modern drawings.

Jacques Seligmann Galleries, 3 East 51st Street—Ancient paintings, tapestries and furniture.

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 E. 52nd St.—Works of art.

Marie Sterner Gallery, 9 E. 57th St.—Exhibition of portraits by Ingres, David, Chardin and others.

Valentine Gallery of Modern Art, 43 East 57th St.—Exhibition of paintings by Giorgio de Chirico, until February 11.

Van Diemen, 21 East 57th St.—Paintings by old masters. Portraits by Raeburn, Hoppner and Gainsborough.

Vernay Galleries, 19 E. 54th St.—February 6. Collection of Old English mirrors, wall lights and sconces. Exhibition of Jacobean, Queen Anne and Chippendale Furniture.

Weyhe Gallery, 794 Lexington Ave.—Exhibition of watercolors by Reginald Marsh and sculpture by Alan Calder from February 6 to 18.

Whitney Studio Club, 10 West 8th St.—Exhibition of selected portraits by contemporary painters until February 14.

Wildenstein Galleries, 647 Fifth Ave.—Exhibition of French XVIIIth and XIXth century drawings through February.

Yamanaka Galleries, 680 Fifth Ave.—Works of art from Japan and China.

Howard Young Galleries, 634 Fifth Ave.—Selected group of important masters.

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